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**DR. WOODROW WILSON, PRESIDENT OF THE UNITED STATES**

# America of the Americans

By

Henry C. Shelley

Author of

"Inns and Taverns of Old London,"

"The British Museum : Its History and Treasures,"

"The Life and Letters of Edward Young," etc.

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# America of the Americans

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## CHAPTER I

### PRESIDENT AND CONGRESS

As an illustration of the hustling temperament of his compatriots, an American writer tells a story of a man who dashed into a Boston telegraph office and inquired how long it would take to send a telegram to San Francisco. "Twenty minutes," was the reply. "Thanks," he rejoined, "but I can't wait," and hurried from the office as quickly as he had entered.

Many similar anecdotes are in circulation in the United States of America, all of them typical of that impatience of

Few Constants  
in American  
Life.

Americans of which the love of novelty is another phase. It would seem, indeed, as though there were but two constants in American life—the Constitution and the Stars and Stripes, and even these are subject to change, the first by amendment and the second by an addition to its stars. Even the President of the great Republic is usually more interesting as an office-holder than as a man. "The next Presidential election," wrote Lowell more than fifty years ago, "looms always in advance, so that we seem never to have an actual Chief Magistrate, but a prospective one, looking to the chances of re-election, and mingling in all the dirty intrigues of provincial politics with an unhappy talent for making them dirtier." Modern Americans are beginning to assume Lowell's point of view; they are so weary of the constant din of the presidential battle that they are demanding a national primary law and a six-year term for the successful candidate.

One of the traditions of American politics is summed up

in the familiar "mid-term danger" phrase, by which is implied that no matter how successfully a new President may have carried himself during his first year of office the approach of the half-way period usually finds him in difficulties with his party or the country. "With us," said a candid American, "when a young man tries to climb up, everybody cheers him, but when he gets to the top we arrest him, and proceed against him, and do everything we can to keep him back." Much the same treatment is usually meted out to the Chief Magistrate; his progress to the presidential chair may be acclaimed all along the line, but soon after he has reached the summit of his ambition the reaction sets in.

Thanks to such biographies as *From Log Cabin to White House*, the uninformed imagination pictures the election of the President in a manner woefully divergent from fact. It is true that the constitutional qualifications for that high office are exceedingly meagre; all are eligible who have attained the age of thirty-five and are natural-born citizens; there was profound truth as well as satire in Theodore Parker's assertion that "any one is in danger of becoming President"; but the extra-constitutional qualifications are now so numerous that a man's progress from a log cabin to the White House is beset with a thousand obstacles.

In the strict meaning of the phrase, there is no popular vote for the President of the United States. Out of a total population of about a hundred millions only some fifteen millions enjoy merely an indirect participation in the choice of the Chief Executive, and many of the occupants of the presidential chair have been seated there by a minority of all the votes cast. These "minority Presidents" have included such rulers as Lincoln, Garfield, and Cleveland. The presidential electors who were responsible for Lincoln's success in 1860 represented a popular vote of 1,866,352, as compared with the 2,810,501 votes cast in favour of the other three candidates;

Garfield would have been defeated had all the votes given for his four opponents been recorded for any one of the quartet ; and on both occasions when Cleveland went to the White House his votes were a minority of the entire poll. Another remarkable feature of the presidential election system is that on several occasions men who were recognised leaders of the nation failed to achieve the position to which their gifts entitled them, for Henry Clay and Daniel Webster were respectively thrice and twice defeated in presidential contests. It was an American senator who declared that "the people have no more control over the selection of the man who is to be the President than the subjects of kings have over the birth of the child who is to be their ruler."

But, wholly contrary to common opinion, the authors of the Constitution had no intention of giving the people any direct power in the choice of President. In fact they did their best to remove that office from a popular vote, convinced, apparently, that *vox populi* was not *vox Dei*. In its original form the Constitution provided that the legislatures of the various States should appoint a number of electors equal in total to their representatives in Congress, though no Senator or Representative or office-holder in the Government was to be included. This provision gives us the origin of the Electoral College, which still plays so conspicuous a rôle in each presidential contest. As, however, the extra-constitutional devices which have been evolved through the potency of party organisation have now all the force of original articles of the Constitution, the Electoral College is wholly insignificant compared with the primary elections and state and national conventions.

A well-informed student of American politics has pointed out that the entire representative régime of the country, both in federal and State affairs, is shaped by the primary elections ; hence the candidate for office, no matter how lowly or lofty his

Popular Vote  
not Intended.

Primary  
Elections.

ambitions, must begin with the primaries. As, however, so many new laws relating to those primaries have been passed or are on their way to the statute-books of the various States, the reader will be less confused if his attention is directed to the composition and activities of the national conventions. Each party that has designs on the presidency, Republican and Democratic, Prohibitionists and Populists, Labour Socialists or National Socialists, has to select its candidate at a huge nomination convention, but as those gatherings have many features in common it will suffice to take a Republican assembly as an example.

Owing to the four-year term to which President and Vice-President are alike restricted, the country is plunged into the turmoil of a national election every fourth year, the actual day of voting for the Electoral College being the first Tuesday after the first Monday in the month of November. But nearly a year prior to that date the political organisations bestir themselves in anticipation of the crucial day. The permanent committee of the party calls a preliminary meeting for the purpose of deciding the place and date of the national nomination convention. To fix the second is a simpler matter than decision on the first. For as the national convention always attracts a huge army of visitors apart from the two thousand delegates, several of the great cities compete with each other for the glory and profit of playing the part of host. The fact that the candidates must possess or promise to build a huge hall for the convention, and also guarantee a large sum for expenses, does not seem any obstacle to a city ambitious for convention distinction.

When place and date have been decided, the next stage is the appointment of delegates. Each State is allowed twice as many delegates as it has representatives in Congress, and these are elected in each commonwealth by State and district conventions respectively. To ensure the representation of each

**The National  
Election.**

**Convention  
Delegates.**

State a reserve delegate is elected in addition to the one who is the first choice of his party. Consequently, as Congress has nearly five hundred members, the delegates and their substitutes are some two thousand strong. But as the nomination convention of a great party is always held in the summer, and as its sessions provide a series of dramatic episodes of a type singularly attractive to the mercurial American temperament, the two thousand who attend for business are reinforced by perhaps eight thousand more intent upon pleasure. Hence the popularity of Chicago as a convention city, for its immense Coliseum furnishes an adequate arena for such political gladiatorial contests as are inseparable from a presidential nomination.

Rarely does that function result in such speedy choice of a candidate as was the fortune of William H. Taft when

**The "Dark Horse."**

he was nominated to succeed Theodore Roosevelt, for he obtained a huge majority in the first ballot and by the second vote was declared the unanimous choice of the Republican party. It should be remembered, however, that Mr. Taft was the direct nominee of President Roosevelt, whose influence at that time was so paramount that selection of Mr. Taft was equal to his election. Under normal conditions there are many possible candidates, and it frequently happens that a "dark horse" wins the prize in a startling manner. When James K. Polk received the nomination in 1844 the whole country asked "Who is Polk?"

As Americans take their pleasures strenuously, a national convention shows them at their best. For several weeks

**The National Convention.**

prior to the gathering the favoured city is in a whirlwind of preparation, and hotel or other accommodation for the delegates and visitors is at a premium. The principal hotels are, of course, early reserved for the headquarters of the States' delegations, each building being suitably decorated by mammoth signs and a profusion of appropriate flags. The city as a whole

takes on a festive air, for the main thoroughfares are liberally adorned with a bewildering variety of bunting, while as each delegation arrives processions with bands enliven the streets at all hours of the day. The visitors, who include enthusiastic partisans from the various States, add materially to the excitement and colour of the occasion, for they contribute a full quota to the resounding campaign cries and to the brave show of medals, ribbons and badges which distinguish the adherents of the various candidates.

Under normal conditions the number of those candidates is as bewildering as the commotion. Many a State has its "favourite son" to nominate, even though

**How Candidates are Nominated.** his chances may touch the zero mark. But it is the speculative element in a national convention which is its greatest charm with the majority of delegates and visitors alike. For it has often happened that a rank "outsider" has wrested the prize from the strongest favourite. This element of chance accounts for the "boom" which precedes the actual opening of the convention. Each delegation which has a "favourite son" to nominate provides itself with a huge store of ammunition in the form of thousands of portraits of their candidate, pamphlets giving a glowing description of his life and triumphs, and myriads of buttons embellished with his portrait and name. These "springs to catch woodcocks" are scattered broadcast with a generous hand, especially during the clamorous and gorgeous processions by which the "boosters" endeavour to advertise the claims of their candidate. These spectacular tactics have sometimes won a surprising victory. For if, as happened in the case of General Harrison, the candidate has been described by one of those vivid phrases of which American journalists have the secret, it is a simple matter to carry out an effective campaign. In an attempt to belittle Harrison's candidature a newspaper of the opposite party had said that if he were given "a log-cabin and hard cider" his ambitions would be satisfied. That satire gave



Harrison the victory. For the managers of his campaign at once described him as the "log-cabin and hard cider" candidate, contrasting his simple tastes with the luxurious predilections of his rival. The log-cabin dominated the election ; it figured on medals, it was utilised as a design for gold and silver ornaments, and rough copies of that lowly type of dwelling were built all over the country. That Harrison became the occupant of the White House was due to that too-vivid phrase of a rival journalist. Hence it is not surprising that campaign managers are ever on the alert for such an advantage.

Even if an "outside" candidate has little chance of reaching the winning-post, his supporters do not relax their efforts. They know that the more they emphasise their hero's merits the higher will be the price they can demand for their own vote when the struggle comes. But that final contest, of course, is reserved for the actual sessions of the convention itself.

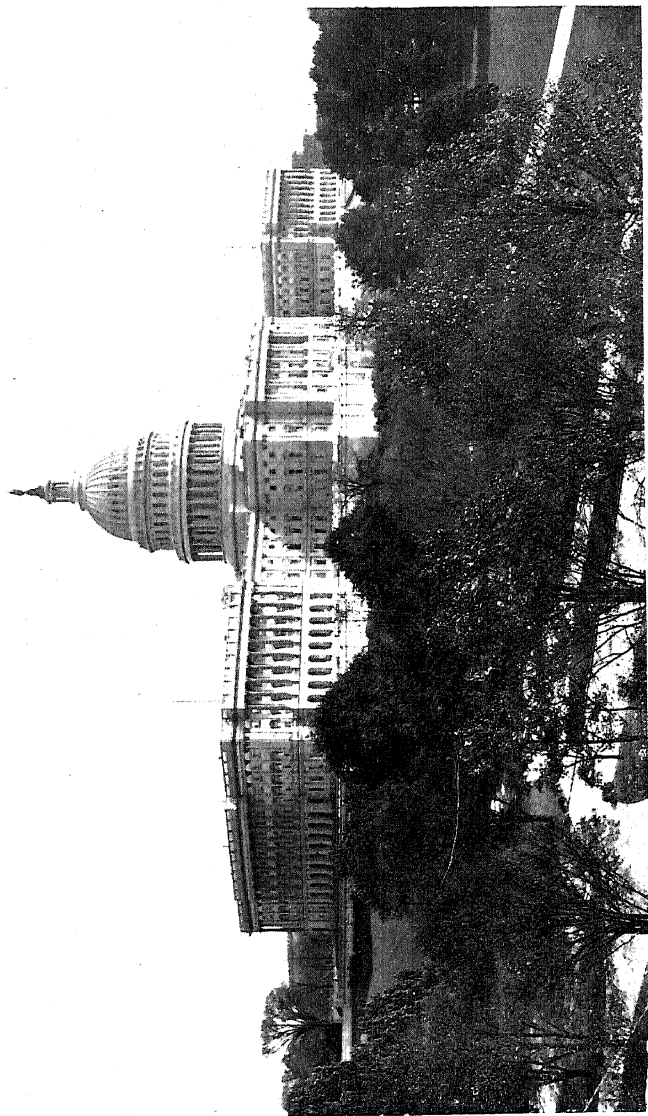
If, then, the reader wishes to gain some idea of a nominating convention he must imagine himself gazing upon the excited assembly which packs every corner of the Chicago Coliseum when the Republicans are gathered to make choice of their party candidate. The central portion of the floor of that vast auditorium is reserved for the delegates, each group being marshalled round the banner of its State. The side aisles and the galleries are dense with enthusiastic or curious onlookers. Ere the formal proceedings begin a powerful orchestra enlivens the interval with the strains of "Dixie" or other popular or patriotic airs. Of course, there is a profusion of bunting, and round the galleries and from every pillar are hung huge portraits of the party heroes.

Several sessions are occupied in routine business of a type hardly interesting to the casual spectator, for  
**Routine of a** unless he has an intimate knowledge of political  
**Convention.** devices he will not appreciate the inwardness of the committees on credentials, permanent organisation,

rules and order of business, and resolutions. Each delegation appoints one member to all these committees, the most important of which is that on resolutions, for that body is charged with the critical task of formulating the platform or policy on which the appeal to the country is to be made. A cynic might derive immense amusement from some of the items in the usual type of platform, for one "plank" may be in favour of civil service reform notwithstanding the fact that practically all the delegates detest any tampering with the spoils which they expect their candidate to distribute as the reward of their support. The supreme art in drafting a platform is to concoct a dish which will appeal to the largest number of appetites. Hence approval of Home Rule for Ireland or reprobation of anti-Semitism in Russia are nothing more than adroit attempts to capture Irish and Russian-Jewish votes. There is so little to distinguish present-day Republicans from Democrats that their platforms have many items in common; the one feature in which they unfailingly differ is in their estimate of each others' merits. Thus, a Democratic platform will indict Mr. Roosevelt as "insincere," while a Republican platform will eulogise his "unerring judgment" and "inspiring character."

Although the reports of the various committees noted above sometimes lead to breezy scenes in the convention, in normal years it is not until the nominations begin that the pent-up excitement of the vast assembly finds an adequate vent. When the roll of the States is called, an alphabetical order is adopted, thus giving Alabama the first opportunity to name its "favourite son" for presidential candidate. In 1904, however, the chairman of the Alabama representatives, on being called upon, merely said, "The State of Alabama requests the privilege and distinguished honour of yielding its place upon the roll to the State of New York." In other words, Alabama was in favour of Mr. Roosevelt's nomination, and that fact gave his champions an earlier opportunity to

**The Roll  
Call.**



*Photo by*

THE CAPITOL, WASHINGTON, D.C.: WEST FRONT

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advocate his claims than if the State of New York had been obliged to wait its proper turn on the roll.

So rarely, however, is there unanimity about a candidate, and even less rarely does one aspirant dominate the proceedings, that the spectators look forward to the struggle for nomination as the climax of the convention. The speeches in favour of the

**Nomination  
Orations.**

candidates are usually an unalloyed delight. Here is a brief sample : " There is a voice from the great valleys of the West ; from all her cities and cottages. There is a voice from the East, from the North, and the South ; there is a voice from the fields of the husbandman, from the workshop of the mechanic, from the primary assemblies of the people, from the conventions of neighbourhoods and States, calling aloud for the elevation of this war-worn soldier, this tried and incorruptible patriot, this advocate of the destitute and down-trodden, this friend to freedom and man. Such, sir, is Richard M. Johnson." Of another candidate his orator exclaimed : " With him elected in the vigour of his life and plenitude of his powers, beloved at home and respected abroad, with our free institutions and our imperial domain, we should need no Bartholdi statue standing at the gateway of commerce with uplifted torch to typify the genius of liberty enlightening the world." In the majority of cases these grandiloquent appeals reserve the name of the candidate for the final words of the peroration. The reason for that apparent restraint is that each delegation has engaged and remunerated a strident-voiced *claque*, whose instructions direct that when the chosen name is uttered by the orator they shall make the hall resound with shouts in his favour. Nor do they confine their exertions to vocal approval. In a flash they all leap from their seats, waving flags or sticks or umbrellas or handkerchiefs, while here and there a more unconventional enthusiast will hoist his coat aloft or take off his boots and whirl them in the general *mêlée*.

While the Democrats insist that their candidate shall poll

a two-thirds majority of the convention, the Republicans are content with a bare majority, and often many polls have

to be taken ere that majority is secured. It  
 The "Break" is during the progress of those polls that  
 and  
 "Stampede." the excitement reaches its highest pitch,  
 especially when the "break" and "stampede"

moments arrive. The "break" is that crisis when the supporters of unlikely candidates transfer their votes to a more promising aspirant, while the "stampede" occurs when the delegates become anxious to have a share in the nomination of the winner. Their anxiety is explicable by reason of their desire to get "on the band wagon" of the successful candidate, for if he should reach the White House they can hardly expect to participate in the "spoils" of a victory they did nothing to secure. When the final ballot has been announced and the nomination made unanimous, there is a scene of indescribable enthusiasm to which the orchestra contributes a vigorous rendering of "Hail to the Chief!" Some astonishing "records" of cheering have been established by the rival conventions, for if one has sustained its applause for an hour by the clock the other has exceeded even that limit of vocal endurance.

Another important matter decided at the convention is the election of what is known as the national committee, to the

executive of which is entrusted the planning  
 and direction of the presidential campaign.

The National Committee. For although the convention can nominate a candidate for White House honours, it is powerless to confer them upon him. Each great party has its nominee for that distinction duly selected at its national convention, but in the last resort it is the fifteen million voters who have to decide between the rivals. For each party, then, the problem remains—How to conduct its "favourite son" within the portals of the Executive Mansion.

To solve that problem is the business of those politicians who organise the various national campaigns. It follows

that great circumspection has to be exercised in choosing the chief officials of the national committee, for the chairman and treasurer respectively must be masters of political strategy and finance. In view of the enormous area of the territory to be covered, perhaps the first essential factor of a successful presidential campaign is the possession of a well-filled exchequer, and in past contests the Republicans have usually raised a fighting fund greatly in excess of that of their chief rivals. On one occasion it reached the amazing figure of seven million dollars, while totals varying from three to one million dollars have been common. To raise such large sums obviously needs considerable genius, especially since it became illegal to demand "political contributions" from government employees; but the treasurers have usually been equal to their task. This was notably the case with John Wanamaker, who, when the hurly-burly was over, disclosed some of the methods he had employed. As the Democratic candidate had declared himself in favour of Free Trade, Mr. Wanamaker utilised that profession as an overwhelming argument with wealthy business men. Such captains of commerce were naturally wedded to Protection and when the Republican treasurer asked them how much they were prepared to pay for an insurance of their business, they promptly subscribed in large sums. Now, however, that corporations are forbidden to subscribe to campaign funds in national elections it will not be so easy for future treasurers to fill the war-chest.

Yet the need for liberal expenditure remains, and will remain until the spoils system is destroyed. There are the voters to be captured if the party's nominee is to have it in his power to reward his supporters' services by remunerative offices. Headquarters have to be maintained, a vast mass of publicity literature has to be written and printed and distributed, newspapers have to be captured, campaign

**Campaign  
Funds.**

**Capturing  
the Voter.**

speakers and processions have to be subsidised, and there must be a large reserve to purchase such votes as can be influenced by nothing less substantial than a monetary argument.

By far the most strenuous efforts of the campaign are directed against what are known as "the pivotal States." A concrete example will illustrate this point. For a presidential election the State of New York is entitled to return thirty-seven members to the Electoral College, and the party which wins the State by the smallest majority gets that entire vote. The capture of New York by the Democrats in 1884 elected Mr. Cleveland to the presidency, yet they only secured a little more than a thousand votes in excess of the Republican poll. The lesson was not lost upon their rivals, for at the next election superhuman efforts were made to carry New York in the Republican interest, with the result that the Democrats were defeated. Hence it is easy to understand why the "pivotal States" are the arena of the fiercest fighting.

What the American calls "Chinese business," that is, spectacular demonstrations, processions, firework displays, etc., is most in evidence in the doubtful States.

**"Chinese Business."** Big rallies, picnics, bands, flags, party emblems with the candidate's portrait, bets and straw votes, incessant canvassing, and sometimes indirect intimidation, are among the devices employed by the campaign managers. As the art of personal publicity has been wrought to a high pitch in the United States, it follows that much of the literature so widely distributed is concerned with the candidate's life. Hawthorne, it will be remembered, wrote the "campaign biography" of Franklin Pierce, while that of Lincoln was the work of William D. Howells. Apart from lending himself to this personal inquisition, the candidate is now expected to stump the country in his own behalf. When he received his first nomination in 1896, Mr. Bryan traversed the country in a private car from whence he made some four hundred impassioned orations, but that record was exceeded



by Mr. Taft in 1908 with 436 speeches delivered over a journey of more than 18,000 miles.

All the foregoing details of a presidential election are unknown to the Constitution ; they are indeed extra-constitutional, yet have become part of the political machinery of the land. At the

**The Electoral  
College.**

eleventh hour, however, the Constitution asserts itself once more, for the end of the commotion finds the voters called upon to indicate their choice, not of the President, but of the electors who have to decide between the candidates. In each State the various parties agree upon a list of candidates for the Electoral College equal in number to the State representation in Congress, and it is upon these various lists that the voter exercises his choice. Hence it is the party which wins a sufficient number of States to secure a bare majority in the Electoral College which seats its candidate in the White House, irrespective of whether he has secured a majority of the popular vote. As soon as the November election is concluded the country knows who is to be the next President, even though the Electoral College does not meet until the following January and Congress does not take official cognisance of the result until February. Save when the issue depends upon a few contested votes, the proceedings of the Electoral College and Congress are nothing more than a pretence. If a candidate has secured an undoubted majority of the Electors he becomes President-elect as soon as the November poll is closed.

Yet neither then nor at any subsequent period does he receive any official intimation of his election ; the Constitution takes it for granted that he will not be ignorant of his good fortune and that he will present himself at Washington on the 4th of March to be sworn in to his high office.

**Inauguration  
of the  
President.**

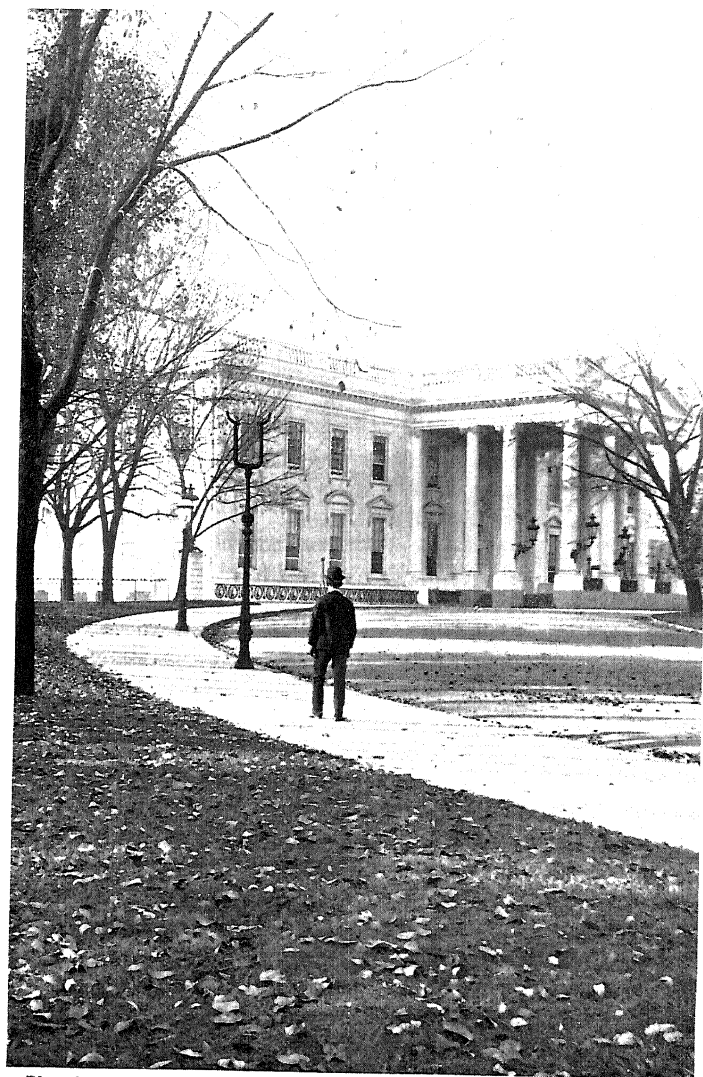
The inauguration ceremony is conducted with democratic simplicity, the retiring President and the President-elect being driven together to the portico of the stately Capitol,

where the Chief Justice, in the presence of a vast multitude, administers this oath to the new Chief Executive: "I do solemnly swear that I will faithfully execute the office of President of the United States, and will, to the best of my ability, preserve, protect, and defend the Constitution of the United States." Then follows the inaugural address, after which the President drives back to the White House to review an imposing procession of soldiers, sailors, and political organisations. Usually, the day's proceedings conclude with a mammoth inaugural ball, but President Woodrow Wilson's refusal to attend such a function, mainly, it is thought, because he declined to be exhibited at so much a head, has established a precedent which other Presidents may be glad to follow.

In the opinion of Dickens, the President's mansion was "like an English club-house, both within and without."

**The White  
House.**

But that description was written more than seventy years ago; the White House of to-day is a different building in many respects from that visited by the novelist. The name by which it is best known owes its origin to the devastation of British troops in 1814, for the President's home was included among the buildings given to the flames when General Ross occupied Washington. On the structure being repaired it was found that the walls were so disfigured by smoke that it was decided to give them a thick coat of white paint, and from that circumstance the mansion, of which the official title is the Executive Mansion, became known as the White House. The site was selected by Washington, who also laid the corner stone in 1792, and walked through its nearly completed rooms a few days before his death. First occupied by John Adams in 1800, it has undergone two transformations: first, after the war of 1814, and again in 1902-3, when many alterations and additions were carried out. Even to-day it is not a pretentious building as Washington homes go; many a private citizen is housed in a finer example of the architect's art; but in its



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THE WHITE HOUSE, WASHINGTON, D.C.



stately simplicity it is a worthy official home for the first citizen of a great democracy.

No ruler's palace is so accessible to visitors as the White House, for, while those having direct business with the President are restricted to an hour on five days of the week, the East Room of the mansion is open to all comers every day from ten till two o'clock. The chief apartments, in addition to the East Room, which is really the State parlour and is used for formal receptions, include the Blue Room, specially reserved for the President's receptions, the Green and Red Rooms, each decorated in the colour after which they are named, and the State Dining-room, which is richly panelled in English oak. The President's office and the cabinet room are situated in the annex reserved for the executive as distinguished from the domestic side of the President's life. Besides being decorated in an artistic manner, the principal apartments contain many valuable works of art, including portraits of presidents, massive crystal chandeliers, exquisite services of china, gold clocks, bronze vases, and handsome cabinets.

Of course, the occupant of the White House has no financial liability for the adornment or upkeep of the mansion. The

President's  
Salary.

building and its works of art are the possession of the nation, lent for four years to that nation's choice. Hence the upkeep of the building, with numerous incidental expenses, such as the care of the grounds, the stable charges, lighting, etc., are defrayed from the national exchequer. Nominally the President's salary is \$75,000 a year (£15,000), but when his travelling allowance of \$25,000 (£5,000) is added plus the various items relating to the maintenance of the White House, the total appropriation bill represents more than \$300,000 (£60,000). As salaries of important positions go in the United States, however, the financial prize of the presidential office is exceedingly meagre. But the occupant of that office has many privileges: he may, it is true, be impeached but,

pending the verdict, his liberty is absolutely unrestrained, and no tribunal of the land can order his arrest for any crime.

In his official position the first duty of a new President is to select the members of his Cabinet, that is, the heads of the various permanent departments ; but custom and his position as the dispenser of enormous federal patronage have saddled him with a task compared with which the formation of a Cabinet is recreation. He is the fountain-head of federal spoils. In other words, and notwithstanding reforms of recent years, the President has in his absolute gift a vast number of appointments representing an annual value of \$12,000,000 (£2,400,000). President Jackson is usually credited with the introduction of the spoils system ; whatever the extent of his guilt, he dispossessed hundreds of postmasters, revenue collectors, and other office-holders of their posts, and gave them to members of his own party. Hence, for many generations, the election of a new president has involved a liberal use of the " guillotine of the party," one of the most distinguished victims of that decapitation being Nathaniel Hawthorne, though, as his dismissal from the Salem custom-house set him free to write *The Scarlet Letter*, his case might be cited as an example of the beneficent working of the system.

Since the murder of President Garfield by a disappointed office-seeker, the amount of patronage in the Chief Executive's gift has shown a tendency to diminish. The classified, or civil, service of the federal government gives employment to some 350,000 persons, of whom at the present time some 200,000 are appointed on examination, the balance receiving their posts on the spoils system. The president has practically unlimited power as to what offices shall be included in the classified service, and Grover Cleveland and Theodore Roosevelt made a generous use of that authority. The agitation for further reform is still being carried on, but while it would purify presidential conflicts of a vast amount of corruption

President and  
Patronage.

The Civil  
Service.

if the spoils system were entirely abolished it may be doubted whether such a consummation will ever be achieved. If it were, it would revolutionise the political machinery of the entire nation. Of course, the President cannot possibly give his personal attention to all the claimants for office; the members of his party in Congress provide him with ample suggestions on which to act. Hence the dilemma of Lincoln. A supporter had obtained a postmastership for a friend, and then, having taken offence against his nominee, demanded his removal. "I don't want to turn him out," Lincoln said, "but I must—there's no help for it."

According to the Constitution, the President is to act "with the advice and consent of the Senate" in making appointments to the most important offices, such as judges, ambassadors, members of the Cabinet, etc., but in the majority of cases the consent of the Senate is a mere formality, for that house usually accepts and endorses the President's nominations. It is true that Senators expect to have the deciding voice in important appointments in their several States, though on one occasion senatorial nominations were overruled by the Chief Executive, and when the offended senators resigned the electors decided against them. As his power of appointment is so large it has been decided that his authority to remove is equally great, he being at liberty to dismiss any officer he has appointed without even assigning his reason for doing so.

#### Senatorial Appointments.

Other powers inherent in the presidential office relate to the control of the military and naval forces of the nation, of which he is the commander-in-chief in peace and war. The right to declare war is reserved to Congress, but the President may so dispose of the armed forces as to make such a declaration inevitable. In the realm of foreign politics he must secure the consent of two-thirds of the Senate to his treaties, but neither house of Congress can prevent him dismissing ambassadors, or refusing to recognise a new State, either of which

#### Powers of the President.

might involve the country in armed conflict. In fact, save in one particular, the President of the United States exercises a plenitude of power far in excess of that of a constitutional monarch.

But his authority over legislation is practically restricted to the veto. He is an executor, not a legislator. If, as may often be the case, the party of which

**The Veto.** he is the head, does not command a majority in the House and Senate, his success in obtaining laws embodying his policies depends not upon his official position, but upon the force of his personal character, and his ability to manage men. By the terms of the Constitution, he is expected to inform Congress from time to time of the state of the country, and to recommend "such measures as he shall judge necessary and expedient"; but whether those measures become law rests with Congress. The veto, however, enables him to thwart legislation of which he disapproves, for a bill to which he has refused to sign his name must be passed again by a two-thirds majority of both houses to become law over the presidential veto. This power is of negative as well as positive value, for a threat to exercise it has been potent to secure the passing of measures specially favoured by the President.

Reference has been made to the Cabinet, but to prevent misunderstanding it should be added that the Cabinet of the United States government differs considerably from the Cabinet of countries where parliamentary government prevails. It consists, of course, of the heads of the chief executive departments, who, however, are described as secretaries and not as ministers. They are ten in number, the salary of each being \$12,000 (£2,400). As these salaries are exceedingly meagre when judged by the American standard, it might appear singular that competent men are never lacking for the various departments, until it is remembered that a Secretary has a considerable appointing power, a factor of prime importance in

**The  
Cabinet.**





*Photo by*

*Underwood & Underwood*

IN THE WHITE HOUSE, WASHINGTON, D.C.



American politics. A singular fact in connection with members of the Cabinet is that custom rather than the Constitution, which is salient on that matter, stipulates that they shall not be members of Congress or have the right to speak there. Consequently they are not directly responsible for the introduction or control of legislation, though they may draft bills and get them laid before Congress. The members of the Cabinet, in short, are responsible to the President, by whom they are treated in the main as a consultative and advisory body. It has happened, however, that other groups of men have been in closer touch with the head of the nation than his regular secretaries, for the "Kitchen Cabinet" of President Jackson, so called because they had admission to the White House through the kitchen, and the "Tennis Cabinet" of President Roosevelt, the members of which were wont to join him in his favourite game, are believed to have had more influence with the Chief Executive than his official advisers.

It follows from the foregoing that a "Cabinet crisis" is as impossible in the United States as a resignation of the Government. The President, save for successful impeachment, is immovable by Congress or any other body; much more is he wholly independent of his Cabinet. A Lincoln story tersely illustrates this point. In closing a discussion with his heads of departments, in which all were against him, he ejaculated: "Seven nays, one aye, the ayes have it." Yet President and Cabinet meet in regular session to discuss the general policy of the administration, for naturally the members of the Cabinet belong to the Chief Executive's own party, though Washington did try the experiment of a coalition ministry. Although the President nominally has a free hand in the choice of the various secretaries, his nominations are largely influenced by election campaign promises and also by the tradition which expects him to placate his most formidable rival in the nominating convention by making him Secretary

**President and  
Cabinet.**

of State. The latter tradition accounts for William J. Bryan's position in the Woodrow Wilson administration.

As a rule, members of Congress are disinclined to resign their positions for a secretaryship, for most men would prefer to be a Senator for six years rather than a secretary

**Ex-Presidents.** for four. Owing to the four-year term of the President, there is little continuity in administration life; for example, it is the exception rather than the rule for a given secretary to serve for two presidential terms. There is more stability in a senatorial career, for members of the Upper House are more frequently re-elected than those of the House of Representatives, some Senators having seen upwards of thirty years' service. In the main, however, the leading figures of the administration come and go with startling rapidity. Even a man who has been President quickly sinks into oblivion once he leaves the White House. As if in mitigation of this reversal of fortune, it is a singular fact that few Presidents long survive their tenure of office. For example, of the nine men who have filled that office during the last fifty years only two are now living, namely, Theodore Roosevelt and William H. Taft. The latter has dropped below the horizon into the comparative obscurity of a university professorship; the former is a marked exception for the manner in which he holds public attention as an ex-President. The Americans, indeed, are often so perplexed to know what to do with their ex-Presidents, that the suggestion was once made that it might be charitable to shoot them unless the country saw fit to pension them off at \$100,000 a year!

Apart from "party bosses," and notably the chief of Tammany Hall, the more stable leaders of American politics must be sought in Congress, and especially

**Congress.** in the Senate. In its earliest form Congress was a single-chamber body, but when the failure of the Confederation necessitated a new form of government the bicameral advocates were victorious. Jefferson

and Washington were at odds on that point, but one day when the two were discussing the question and the former had urged many objections against a two-chamber parliament, Washington said, "You, yourself, have proved the excellence of two houses this very moment." "I?" rejoined Jefferson; "how is that, General?" "Why," answered Washington, "you have turned your hot tea from the cup into the saucer to get cool. It is the same thing we desire of the two houses." That homely parable looks like an anticipation of modern criticism of the Senate to the effect that it is "all brakes and no steam."

Although there is widespread discontent with the method by which Senators are elected, and with the manner in which the Upper House exercises its cooling powers, the bicameral system of government is an essential part of the Constitution. Congress, then, consists of two Houses, a Senate which is regarded as representative of the States as such, and a House of Representatives for the more popularly-elected congressmen. The qualifications of Senators and Representatives and their respective terms of office are rigidly defined by the Constitution: a Senator, who is elected for six years, must have attained his thirtieth year, have been a citizen of the United States for nine years, and be a resident of the State he aspires to represent; a Representative, whose term of office is limited to two years, is required to be a citizen of seven years' standing, to be at least twenty-five years of age, and to reside in the State in which he is elected.

Naturally, there is a marked difference in the method by which the two chambers are recruited. The number of Representatives allowed to a given State is adjusted by Congress, with the sole proviso that it shall never be more than one for every 30,000 of population, irrespective of the number of voters. As a matter of fact, the average population of a congressional district is now some 200,000, while

Qualifications  
of  
Congressmen.

Representation  
and  
Population.

there are some startling anomalies of the type which afford cogent arguments for the advocates of proportional representation. Of two districts in New York, for example, one contains a population more than twice as numerous as the other. Many of these discrepancies are due to the fact that the various States have sole control of the demarkation of congressional constituencies. In other words, the party which has a majority can so carve up a State territory as to get the greatest value from its own vote while reducing that of its opponent to zero. This practice has added to American vocabulary such vivid phrases as "gerrymandering" and "shoe-string district," etc. While the boundary lines of the States are in the main as regular as a ruler can make them, the shapes of congressional constituencies are fantastically amorphous. That is, they illustrate the principle of "gerrymandering." The legend goes that a politician named Gerry was the chief cause of the manipulation of his State in such a manner that one of the districts bore a marked resemblance to a lizard. This so appealed to an artist that he exclaimed, "Why, this district looks like a salamander," to which an onlooker retorted, "Say rather a gerrymander." In another, a constituency had such an enormous length in comparison to its breadth that it was described as the "shoe-string district." By these methods it has been possible to elect eleven congressmen for an area equal in population to another area which only returned two members to the chief legislature.

By the terms of the Constitution each State, no matter what its area or population, is entitled to two Senators and no more. Consequently, as the advocates of proportional representation are frequently pointing out, it is possible for fifteen smaller States to exercise the same influence in the national Senate as fifteen times a State having a population equal to all the fifteen. "States having less than one-sixth of the population choose a majority of the entire Senate, while more than five-sixths of the people of the country are

represented by a minority of that body. The State of Nevada, under the last census, had less than 43,000 people. If New York were permitted to have the same proportional representation in the Senate, it would have some 350 Senators."

To the foregoing anomaly must be added the further consideration that the Senate possesses enormous powers. An

**Powers of  
the Senate.**

American who was once reminded that the English House of Lords, in favour of whose abolition he had been arguing, had less power than the Senate of his own country, was unabashed enough to exclaim, "Of course it has." Such is the case, for although money bills must originate in the House of Representatives, the Senate possesses, and frequently exercises the authority to amend those bills and increase their appropriations. As, too, Senators are elected by the legislatures of the various States, they are almost as much removed from popular control as a hereditary chamber. The method of the election of Senators is one of the burning questions of practical American politics, there being an ever-growing agitation in favour of popular voting.

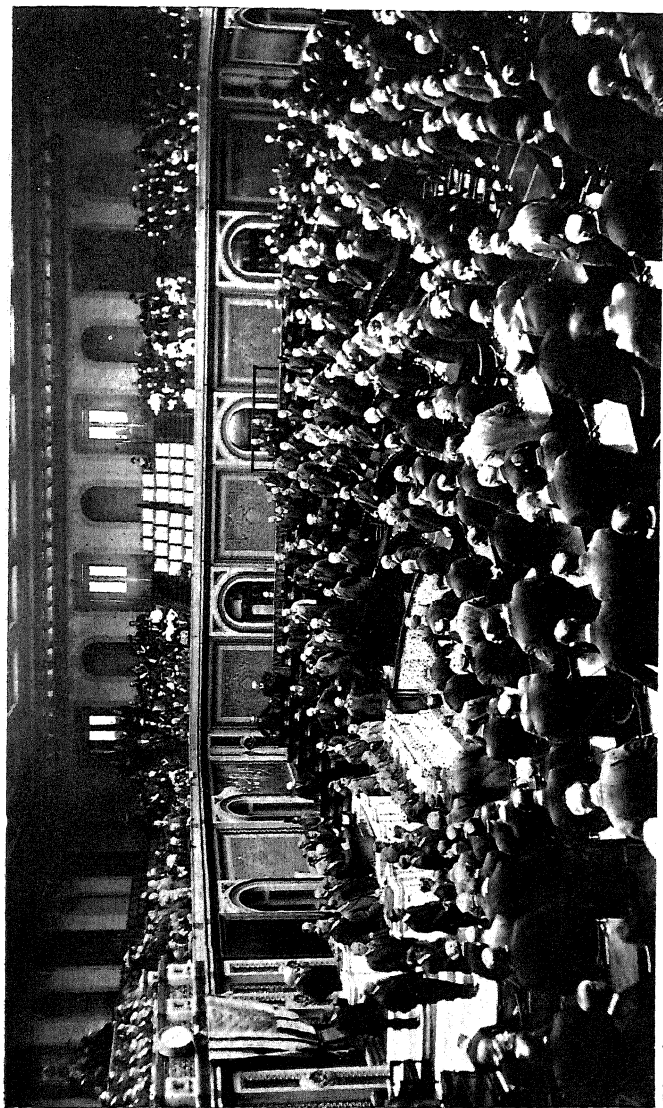
Owing to the six-years' senatorial term and to the fact that it is a smaller and more workable body, plus the advantage of powers second in importance only to those of the President, the Senate has greater attractions for the serious politician than the House. It is in that chamber, consequently, that the representatives of the powerful industrial organisations and the chief lawyers and leaders of State politics are to be found. It has been dubbed "the millionaire's club," by reason of its members including so many men of great wealth and also perhaps because it is supposed to favour the great vested interests. Nevertheless, the present President, Woodrow Wilson, contends that the Senate "represents the country, as distinct from the accumulated populations of the country, much more fully and much more truly than the House of Representatives does." On the other hand, however, there are publicists who argue that as at present

constituted the Senate is out of touch with present-day conditions.

In addition to such privileges as freedom from arrest during the sessions of Congress save for treason or felony, and freedom of speech in debate, Senators and Representatives alike enjoy a yearly salary of \$7,500 (£1,500), plus travelling allowances and a further sum for "clerk hire." The last item is higher for a Senator than for a Representative, the former receiving \$1,800 (£340) as compared with the \$1,500 (£300) for the latter. In addition each congressman is allowed a considerable sum for stationery. The "clerk hire" and the stationery are recognition of the fact that a Congressman has to deal with a vast amount of correspondence, and it was as a concession to that tax upon their time that the seats of Senators and Representatives were equipped with a large writing-desk. The desks still remain in the Senate and House, and a casual visitor to either chamber will perhaps be astonished to observe that most of their occupants, instead of listening to the debates, are engrossed in writing, or in reading newspapers. Many Americans, however, are growing ashamed of the "ragged appearance" of their chief legislature, and harbour the hope that now the Congressmen have voted themselves "clerk hire" the desks will soon be abolished.

As any member of Congress is at liberty to introduce as many bills as he pleases, and as it is by such means that Congressmen can secure money grants for their constituencies—a process which is tersely described as "getting pork out of the public pork-barrel"—it may be imagined that the volume of legislative business is prodigious. For one member to introduce ten bills at a single sitting, each an attempt to "get pork," is nothing out of the ordinary; while the total of bills, etc., submitted in one Congress has reached the amazing figure of 35,000! Of these, however, less than 8,000 became law. The remainder were massacred by the various committees to which they were referred.





*Photo by*

THE SENATE CHAMBER, CAPITOL, WASHINGTON, D.C.

*Underwood & Underwood*



For an elaborate machinery of standing committees is an essential element of the American system of government. They

**The Standing  
Committee.**

vary in number, but as the total for the two chambers has exceeded 130, it is obvious that it must be difficult to introduce a bill which does not come within the province of one of them. Unless the committee to which it is referred reports on a bill, it is never brought before the House or Senate or heard of again. These committees, it should be added, always have a majority of the dominant party, and in the main they carry on their work in secret. This method of legislation has been severely criticised by members of the House, one of whom summed up the situation in this indictment: "You send important questions to a committee; you put into the hands of a few men the power to bring in bills, and then they are brought in with an ironclad rule, and rammed down the throats of members; and then those measures are sent out as being the deliberate judgment of the Congress of the United States when no deliberate judgment has been expressed by any man."

Save among those who are "in the game," the average American opinion of the politician is not flattering. It regards politics as "not a proper thing for a cultured man to touch." A business man of an alert mind and possessing considerable oratorical gifts when asked to run for Congress declared that he "took it as a personal insult," while Mr. Roosevelt's family stoutly opposed his resolve to embrace a political career on the plea that his colleagues would be "nobody but grooms, liquor dealers and low politicians." That moral character is not deemed an essential qualification for political leadership is cogently illustrated by the fact that for the presidential contest of 1908 the Socialist Labour party nominated as its candidate a man who was in prison serving a sentence of twenty-five years for murder!

American scorn of the politician and indifference to corruption and "boss" rule are the harvest of the dominance of the political machine. Intelligent and high-minded citizens,

besides comforting themselves with the American proverb that "God takes care of drunkards, little children, and the United States," declare that they have no motive for taking an interest in political questions, inasmuch as the control of a party does not ensure the control of the government. It is only necessary to compare the presidential "platforms" of the Republicans and Democrats to realise that neither of those parties has any dynamic relation to the issues of the present day. The former came into existence to oppose the extension of slavery, and, among other things, favour a broad interpretation of the Constitution, a high protective tariff, the gold standard, and the supremacy of the federal as opposed to State government. On the other hand, the Democratic party is pledged to the strict letter of the Constitution, advocates a low tariff for revenue purposes, is opposed to the centralising of governmental power, and has no sympathy with that Republican imperialism which brought the Philippines within the sphere of American influence. But either party will pilfer each other's thunder when occasion is ripe. The chief plank in the Roosevelt platform, for example, war on the Trusts, was annexed from the Democrats. In his new pose as the leader of the Progressive party, Mr. Roosevelt has constructed a platform the planks of which have been filched indifferently from the programmes of the Socialists, Labourites, and Populists. The one modern party which has followed a single ideal with unchanged tenacity is that of the Prohibitionists, who are frankly pledged to "the enactment and enforcement of laws prohibiting and abolishing the manufacture, importation, transportation, and sale of alcoholic beverages." But pending that new alignment of parties which the pressure of modern problems must evolve, the chief combat in the political arena will be waged between the Democrats and Republicans, for even the strongest of the minor parties can command only an insignificant vote in a presidential campaign.

**American  
Indifference  
to Politics.**

## CHAPTER II

### STATE AND LOCAL GOVERNMENT

WHOEVER travels from San Francisco to New York by the "Sunset Route" of the Southern Pacific Railroad and has occasion to study the wine list in the buffet car, can hardly fail to observe the following foot-notes at the bottom of that card :

"No wines or liquors sold between Redlands Junction and Yuma, or in Texas, Louisiana, Oregon, or on Sunday in New Mexico."

"No cigars or cigarettes sold in Louisiana on Sunday."

"No cigarettes sold in Nevada, Nebraska, or Washington."

While the native American has a clear understanding of the inwardness of those statements, travellers from other lands will naturally seek an explanation of their meaning. And in reply he will be informed that from Redlands Junction to Yuma the train passes through those counties of California in which local prohibition is in force ; and that during the journey across Texas and Louisiana it comes within the sphere of State prohibition. It should be added that the foot-notes in question are liable to change from time to time, inasmuch as States and counties suffer from alternate "wet" and "dry" spasms ; but as they have been quoted above they provide a concrete illustration of the manner in which the daily life of the American is regulated by the duality of his system of government. Such a journey indeed as that between San Francisco and New York is an object lesson in the overlapping of Federal and State control. As a fare-paying passenger, the traveller is under the law of Congress which regulates railroad rates, but his enjoyment of a "wet" spell

or his disgust over a "dry" interval must be laid to the account of local or State ordinances.

In addition to Congress, there are forty-eight law-making bodies in the United States, that is, one for each of the commonwealths included in the Union. That

**Forty-eight  
Parliaments.**

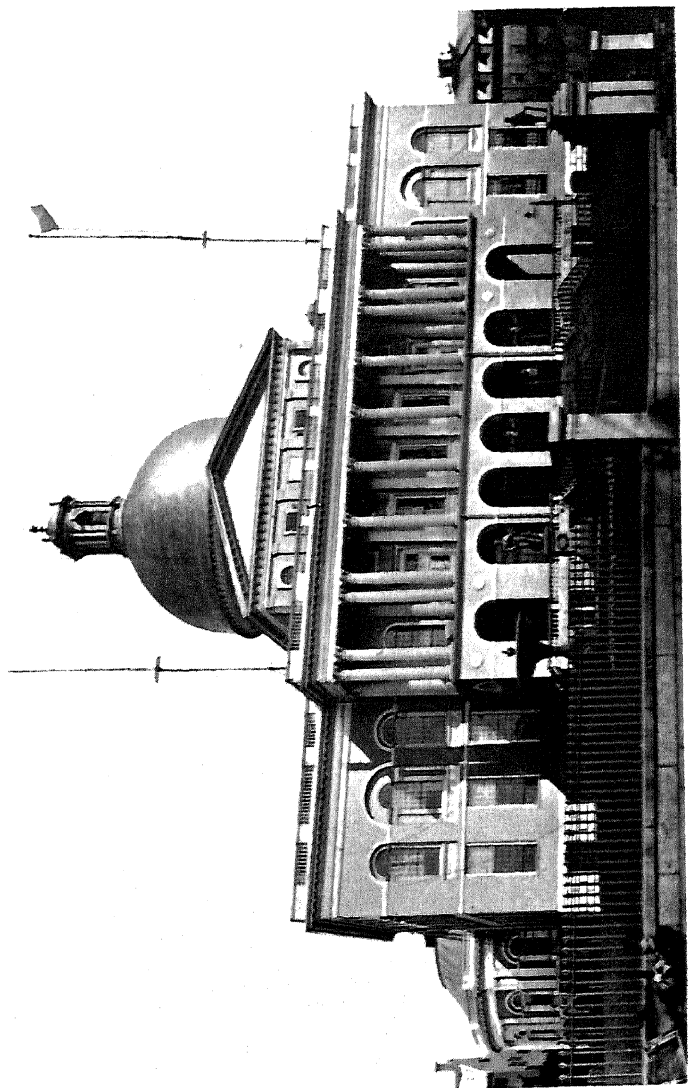
fact is, of course, a survival of colonial times. Each of the charter, or royal, or proprietary colonies had its governor and council and lower house plus various systems of local government, and when they formed a Union it was natural for them to preserve a continuity with their past. As Professor Charles A. Beard has reminded his countrymen, "American government did not originate in any abstract theories about liberty and equality, but in the actual experience gained by generation after generation of English colonists in managing their own political affairs. The Revolution did not make a breach in the continuity of their institutional life." The same authority has also pointed out that many State constitutions still reveal traces of Revolutionary days; indeed, the progressive history of the United States is perhaps more clearly illustrated in the constitutions of the various States than in any other documents.

One of the most pronounced differences of the two great political parties of to-day, the Democrats and Republicans, is related to the question of States rights.

**Democrats  
and State  
Rights.**

As the Republicans owe their existence and much of their tradition to their conquest in the Civil War, which in its origin had more to do with the problem of States rights than with slavery, they are committed to a Federal rather than a State policy; in other words, the tendency of Republicanism is towards the centralization of authority. On the other hand, the Democrats cling to States rights with the tenacity of the heirs of that policy which justified the cotton States in leaving the Union.

According to the letter of the Constitution, the eleven Southern States which formed the Confederacy of 1861 acted



THE STATE HOUSE, BOSTON





strictly within their rights in seceding from the Union, for that document did not prohibit a State from leaving the Union. Nor has it ever been amended to include such a prohibition. Yet the result of the Civil War is now accepted as having all the force of a constitutional law against secession.

**Limitation  
of State  
Rights.**

Hence, although some of the States may still style themselves "sovereign," the power to secede has been tacitly abandoned. And the Constitution expressly defines other limitations of States rights. For example, no State can impose duties on exports or imports, arrange treaties with foreign nations, seriously interfere with interstate commerce, coin money or issue bills of credit, impair the obligation of contracts, or deprive any person of life, liberty, or property without process of law.

If, however, a State has no power over tariff rates or such high matters as international politics, its authority over the daily life of the citizen is more immediate than that of Congress. It touches the "common round, the daily task" at a multitude of points, for it presides at the birth, directs the education, interferes with the trade, regulates the marriage and divorce, taxes the property, and adjudicates upon the moral behaviour of all who reside within its bounds.

That duality of legislative and executive departments which has been shown to prevail in Federal affairs is repeated in the forty-eight State governments. That is to say, each State has its two-chambered Parliament though there is no uniformity in the generic name, which rings the changes on "the General Assembly," "the Legislative Assembly," and "the General Court." Contrary to the practice which obtains in connection with the Senate, all the members of the State legislatures, Senators as well as Representatives, are elected by popular vote, though in the majority of cases the Federal distinction of a longer term for a Senator is

**Constitution  
of State  
Legislatures.**

preserved. The payment of members is universal, but there uniformity stops, for the salaries range from \$3 (12s.) to \$12 (£2 8s.) per day or from \$200 (£40) to \$1,500 (£300) a year, with other variations in the case of those States which remunerate their law-makers by the session. The latter legislate on a kind of piece-work scale, being paid so much a day for a specific number of days and only a third of that amount if the session is protracted beyond the given period. These State parliaments have no uniform time-table, for the sessions vary from annual to quadrennial sittings, and in some States a definite period of from forty to ninety days is allowed for the session.

Reference has already been made to the amazing total of bills passed by Congress in a single session, and when that total is supplemented by the activities of  
**Enormous  
Output of  
Laws.** forty-eight additional parliaments, it will be seen that the legislative output of the United States is unrivalled. An example of the law-making luxuriance of a given State is provided by Massachusetts. At the close of one session of the General Court one of the Boston newspapers gave a list of the brief titles of the acts and resolves which had been passed by that assembly, and even in that abbreviated form they occupied no fewer than twelve columns of small print! The acts numbered 657 and the resolves 147, giving a total of 804 measures for a single session of one State! Of course, the majority of these ordinances were concerned with trivial affairs, including such matters as empowering a county treasurer to "employ clerical assistance," or giving a town permission to acquire a plot of land for a public hall or providing for "the protection of grey squirrels"; and in that fact, according to some Americans, may be found the reason why State legislatures only attract men of small calibre or those whose integrity is questionable.

One result of this fecundity in law-making—in a given five years the State legislatures have passed more than 45,000 acts!

—has been to strengthen the demand for less legislation. “There are too many laws on our statute books,” protested a New York editor. “The freedom

**Too Many  
Laws.**

of America has become a joke. The oppressed Russian peasant and the unhappy citizen of monarchical Great Britain each is many degrees freer men than a police-driven, reform-ridden American. Because one does not drink whisky is no reason why he should insist on a law to make the distilling of spirits a felony. Because the majority of the legislators go smooth shaven or indulge at the most in the way of facial adornment in a moustache, that would afford no just cause for outlawing Governor Hughes.” This is not mere journalistic prejudice ; in America, confesses a University professor, “the State interferes with what is commonly regarded as individual liberty perhaps as much as any country in the world.”

But another and more immediately serious result is the constant perplexity of citizens and even lawyers as to the state of the law on a given subject. The president of a great railroad is on record as saying that he was anxious to obey the law, but had great difficulty in finding out what it was, while a legal authority affirms that no lawyer can advise a client on the simplest propositions of marriage or divorce without sending not only to his own State legislature but for the most recent statute of any other State bearing on the question. The situation, indeed, has reached this pass : “All those doing business under a corporate firm primarily, but also those doing business at all ; all owners of property, all employers of labour, all bankers or manufacturers or consumers ; all citizens, in their gravest and their least actions, also must look into their papers every morning to make sure that the whole law of life has not been changed for them by a statute passed overnight.”

In view of the average ability and character of the men attracted to the State legislatures, it is not surprising that informed American opinion has but slight regard for the

form and contents of their ordinances. In form they are often "full of contradictions, omissions, repetitions, bad grammar, and bad spelling"; while their **Corrupt Legislation.** purport is too frequently designed to favour powerful corporations. What Mr. Roosevelt asserted of New York State, the legislature of which meets at Albany, is believed to be more or less true of every commonwealth: "There is hardly one of the many and widely diversified interests of the State that has not a mouthpiece at Albany, and hardly a single class of these citizens, not even excepting, I regret to say, the criminal class, which lacks its representative among the legislators." Although some States have made praiseworthy attempts to defeat the lobbying which is thoroughly organised in the interests of big corporations, on which one insurance company spent more than a million dollars in ten years, the system has taken so deep a root in American political life that its final eradication is probably far distant.

Some State legislation is calculated to deceive the non-elect. For it must not be imagined that the party "boss" and the dominant party in a legislature always display a callous indifference to bills intended to protect the morals of a community; on the contrary, a considerable body of legislation of that type is often warmly supported by men of a known dubious reputation. For example, cases are on record of religious bodies having used their influence to secure the introduction of bills imposing heavy fines on gambling-saloons and houses of ill-fame, which bills, to the amazement of the uninitiated, have received the effectual support of politicians and legislators who were suspected of being in league with gamblers and procurers. But the explanation is simple: the party "boss" takes the biggest share of the hush-money which is collected by the police as the price of "protection" for gambling dens and houses of prostitution; consequently, the heavier the fine imposed by law the higher the rate charged for "protection."

All these considerations help to elucidate why the current of opinion is setting strongly against State legislatures ; why there is a growing distrust of such assemblies ; why there is an ever-increasing tendency to limit the periodicity and length of their sessions ; why the newer State Constitutions are limiting the power of the legislature ; and why the powers of the Governor are being amplified. It is a great temptation to draw a comparison between the President of the Union and the Governor of a State, but such an exercise is full of pitfalls. Here again it is illuminating to consider colonial origins. While the thirteen original colonies were still attached to the mother country the governor was such in reality as well as name ; he was appointed directly or indirectly by the King, he recommended such laws as were thought advisable by the home government, he possessed an absolute veto, and could summon or adjourn or dismiss the legislature as he pleased. Consequently the Governor was regarded by the colonists as the embodiment of tyranny, and having suffered much at his hands, they naturally took particular care that under their own system of government his authority should be rigidly circumscribed.

That limitation of the Governor's authority continued for many generations, but, as hinted above, the prevailing tendency of to-day is towards an increase of his powers. No uniformity has been reached, or is likely to be achieved, but the fact that in such a new State as Oklahoma the term of the Governor's office has been fixed at four years is significant. In two States the period is but one year, but in more than twenty the four-year term is in force. With rare exceptions, the salary of the Governor is hardly adequate to his position, for even the highest, \$12,000 (£2,400), is a meagre sum judged by the American standard, while the lowest, \$2,500 (£500) seems to touch the bottom of parsimony. Although in the past the Governor's appointing power has been small, there is a

tendency towards its increase, thus giving him a greater control over the administration of the State. In some commonwealths his message is beginning to be regarded as a legislative programme, and many examples could be cited to show how his power of calling an extraordinary session of the legislature to consider measures which he favours has led to the enactment of valuable bills. But it is in the exercise of the veto that the Governor can most influence legislation. It is true that that veto can be nullified in most of the States by a measure being re-passed by a two-thirds majority of both houses, but in practice it has been found that the interval for reconsideration created by the veto has resulted in a check being placed on hasty or corrupt legislation. The Governor, in short, has a growing influence over legislation, the trend of which was illustrated by a striking incident in connection with one session of the California legislature. At the end of the session the Governor had to decide whether he should or should not sign a large number of bills, a condition which gave him the virtual authority of a dictator.

In recent years there has been established an organisation known as the House of Governors, one of the objects of which is the promotion of uniformity in State legislation, but an equally important feature of which is regular discussions of the powers and responsibilities of the chief State officer. Such discussions give promise of practical results just because Americans are beginning to realise that the Governor must have enlarged executive powers if efficiency is to be obtained in State government.

In addition to the Governor each State has a number of other executive officers, including a Secretary of State, Treasurer, Auditor, Attorney-General, etc., while lower down in the scale are countless other functionaries charged with the administration of public works, education, charities, etc., etc. These offices are indifferently elective or appointive, with the result, in the

former case, of the voter being called upon to give his decision on a number of men whose fitness for authority he is totally unable to judge. "So ignorant are the mass of us," declared one political leader, "actually and of necessity, about the special qualifications of the several men we vote for, that if the names on the ticket were shifted round, so that the candidate for Congress were running for State engineer, the superintendent of education for coroner, and the sheriff for judge, it would be all the same to us in nine cases out of ten." Hence the growing agitation for what is called the "short Ballot," that is, a briefer list of candidates. For Americans do not realise or are not ripe for the acceptance of the doctrine that what is at the root of all the defects of their government is the pernicious rotation system.

For if there are constant complaints as to the overlapping, confusion, and inefficiency of State government, they are but faint whisperings compared with the indictments of municipal government. There are no more severe critics of American institutions than Americans themselves, and even the most conservative of their number freely admit that "the problem of American municipal government has not been solved to the satisfaction of any one." Most of the cities derive their powers from the State legislature under the terms of a charter, but there even limited uniformity stops, for the forms of municipal government are bewildering in their variety, though in the majority of cases the council and mayor type prevails. The latter officer usually has a large appointing power, and as he generally owes his position to a political party, he naturally uses his authority to pay his election debts. Consequently the election of a new mayor is followed by a clean sweep of most of the city officials. And their successors owe their good fortune not to proved efficiency for the control of their various departments, but to their influence with the political "boss." This is what one candid American describes as "the debasing and degrading system of treating public office as a reward for

**Municipal  
Government.**

partisan activity that has gained so strong a hold in the United States." The same writer, President Butler, sums up the situation thus: "Efficient public service is a mark of civilisation. To turn over the care of great public undertakings to the self-seeking camp-followers of some political potentate, is barbaric. Teachers are the first to insist that incompetent and untrained persons shall not be allowed in the service of the schools. Why, then, should they tolerate the sight of a house-painter, instead of an engineer, supervising the streets and roadways of a city of a hundred thousand inhabitants, or that of an illiterate hanger-on of a party boss presiding over the public works of a great metropolis? These instances, drawn at random from recent political history, are typical of conditions that will be found widely diffused throughout our public service."

Revelations as to the inefficiency and costliness of city government are the constant pabulum of the daily newspapers. It is not merely that letters to the editor complaining of ill-paved streets, indifferent lighting, police tyranny, etc., are of frequent occurrence, but that commissions of inquiry are often reporting on such and similar blemishes. For example, a citizens' committee in Boston specially engaged the services of a street-cleaning expert to report on the condition of their city, and the report of that expert, besides showing that the cost of street-cleaning had increased some 45 per cent. in eight years, declared that "a business conducted as is the average city department would be bankrupt very shortly." He added that discipline was lax, expenses out of all proportion to the results, and that the civil service regulations were circumvented.

But it is perhaps in connection with the police that municipal government is shown at its worst. Ex-President Eliot has described the complicity of the police with the worst vices as the greatest blot on American city government, a charge which is sustained by the unchallenged assertion that "at the present

Police  
Scandals.



day there is no more successful get-rich-quick institution than the control of an American municipal police force," for in most cities the exploitation of vice is carefully syndicated. "Every brothel must pay a fixed sum each month to the captain of the police precinct in which it is situated, just as it pays a periodical fine monthly or bi-monthly to the municipal authorities. The blackmail extorted by the police captain is passed on by him after he has retained his commission to his superior police officer, who in turn takes his commission and passes it on until it reaches the head of the police force and is by him transmitted to the political leader who stands at the head of the vice syndicate." Perhaps it is not surprising that officers who are allowed to exploit vice for monetary profit develop a somewhat autocratic temperament. The New York policeman, for example, is usually regarded as the personification of despotism. He has been known to charge a citizen because he laughed at him! On that immortal occasion the magistrate offered the constable derisive sympathy; he was, he said, "too sensitive a soul to be permitted to pound the pave. You ought to be wrapped in jeweller's wool and laid away in an alabaster vase. I know this man ought to be electrocuted for laughing at you. He ought to be drowned in boiling oil, or something harsh like that; but you will realise, of course, that the law has overlooked the offence of laughing at a policeman."

Yet because these things have been it must not be imagined that they are accepted as inevitable. The average American is thought to be indifferent to how he is governed provided he "makes his pile," and it is doubtless true that the evolution of the professional politician accounts for the lack of civic traditions and civic morality. In the opinion of Professor E. A. Ross, it is the "Hibernian domination" in American cities which has given them the name of being the worst-governed in the civilised world. "The mismanagement and corruption of the great cities of America have become a planetary scandal, and

have dealt the principle of manhood suffrage the worst blow it has received in the last half-century. Since the close of the Civil War, hundreds of thousands of city-dwellers have languished miserably or perished prematurely from the bad water, bad housing, poor sanitation, and rampant vice in American municipalities run on the principles of the Celtic clan." But a brighter day is dawning. Municipal reform is attracting countless enthusiastic adherents. The searchlight of publicity in newspapers, magazines, reports and books is being turned upon the dark places of city misgovernment. In several States municipal bureaus have been established and are being sustained by voluntary subscriptions; Good Government leagues are springing up all over the country; the Civic Federation is tackling the urban problem from various standpoints, and altogether the outlook is most promising.

One of those appalling nature catastrophes to which the United States is so subject has given an immense impetus to municipal reform. In the autumn of 1900

**Commission  
Government.** a terrific hurricane swept over Galveston, a seaport of Texas, destroying property to the value of \$17,000,000, and causing the loss of some 6,000 lives. The municipal government, which was of the old corrupt type, being totally unable to deal with such a situation, the citizens elected a number of their principal business men as a commission to grapple with the rebuilding of the city. That experiment proved a triumphant success, for in seven years a huge debt was paid off, the city rebuilt, and countless improvements introduced. That object lesson has not been unheeded; the Galveston plan has been adopted by numerous cities all over the country, and bids fair to become the most universal model. Americans, however, had no necessity to await the Galveston catastrophe and experiment to disclose the merits of the commission form of municipal government; they had long been exemplified in the case of the capital, Washington, D.C., which was placed under that form of control

in 1874. There a great city is ruled in the wisest manner by a committee of three, and as the citizens have no vote for either of those commissioners or any of the laws under which they live, it seems clear that such an outrage of the democratic principle is capable of the best results.

As States and cities differ so much from each other in their methods of government, it naturally follows that the rural districts present no uniformity. All the States with a single exception are divided into counties, and the counties have further subdivisions of towns, townships, etc. The oldest type of rural government is illustrated by the town meeting of New England, which all voters have the privilege of attending to discuss and decide upon men and measures. On the surface, a town meeting looks like an entirely spontaneous and untrammelled gathering at which the best men and the wisest measures will receive overwhelming support, but in practice in too many cases the business is "cooked" by a preliminary caucus. But that survival of colonial days is fast yielding to the changing spirit of the times, for in rural as well as State affairs the most marked tendency is towards increasing centralisation.

**Rural  
Government.**

## CHAPTER III

### EDUCATION

AMERICANS have a passion for education, or for knowing, which may not always be the same thing. A favourite phrase for the blackboard in immigrant schools is: "If the torch of liberty is to enlighten the world, it must be fed from the lamp of knowledge." The healthy curiosity which is a national trait has given a new word to the language, for a "Chautauqua" is not necessarily one of those summer gatherings by the side of the picturesque lake of that name in western New York State. That summer settlement, however, is the model which all Chautauquas imitate more or less closely. Founded originally the better to equip Bible teachers, it has developed into one of the most potent extra-university institutions of the country. The yearly programme embraces the Assembly and the Summer School, the former consisting of a course of lectures and concerts and entertainments, and the latter of a more purely academical instruction in English language and literature, classical and modern languages, mathematics and science, psychology and pedagogy, music, arts and crafts, and the practical arts. The Assembly attracts a vast concourse, but the Summer School can count its pupils by the thousand, while the Literary and Scientific Circle continues its activities all through the year by local circles which may be found in every State of the Union. The success of the original Chautauqua Institution has led to a widespread imitation in the organising of countless Correspondence Schools for every conceivable subject, the universal success of which is another illustration of the national passion for knowing.

It might be imagined that this keen interest in education

owes its origin to the fact that no country has a more serious immigrant problem. America, as Israel Zangwill has demonstrated in his arresting play, is "the melting pot" of the nations. That drama, however, like many of the same type which have been produced in the United States in the last decade, practically limits itself to the clash between American and Jewish ideals; the problem created by immigration is far vaster and more intricate than the collision of two alien types. To glance over an average table of immigration is to take a lesson in world-wide geography, for there is hardly a nation of the earth which does not contribute some quota to the more than a million aliens which have entered the United States in a single year. But within the last generation a marked change has taken place in the character of that immigration; that is to say, whereas in earlier times the majority of the immigrants came from Great Britain and Germany, the present tendency is for the majority to be contributed by southern Europe. This means that the new-comers of to-day are more ignorant, more criminal, and poorer in physique and worldly goods than their predecessors. Hence it is not surprising that some of the political platforms are demanding restrictive legislation to cope with the problem of cheap southern Europe labour. Nor should it be forgotten that this deterioration in the quality of immigration complicates the native illiterate enigma presented by the low educational standards of the negroes and "poor whites" of the Southern States.

Yet it is not wholly the case that American interest in education owes its existence to the riddle of immigration.

**Early Interest in Education.** On the contrary, that interest is one of the oldest and proudest traditions of the country.

If a modern American has declared that what the American people need is ten per cent. of thought and ninety per cent. of action, it should be remembered that the early Americans would have reversed the quantities. For the new settlement of Massachusetts was not many years old

ere it turned its attention to the question of education. "After God had carried us safe to New England"—so runs a passage from a letter of 1640, which is inscribed on the gates of Harvard University—"and wee had builded our houses, provided necessaries for our livelihood, rear'd convenient places for God's worship, and settled the Civil Government; One of the next things we longed for, and looked after was to advance Learning, and perpetuate it to Posterity; dreading to leave an illiterate Ministry to the Churches, when our present Ministers shall lie in the Dust." A Latin school had been founded at Boston before the organisation of Harvard, and in 1647 the General Court of the colony enacted a law providing an elementary school for each group of fifty families and a grammar school for each community of a hundred households. It is obvious, then, especially as a school was opened in New York at an even earlier date, that the American faith in the blessings of education is derived from the traditions of colonial days.

Yet even to-day there is no uniform system of elementary education. Remembering the high character of the men who framed the Constitution, it might have been anticipated that they would have included education among the matters regulated by that document, and the fact that they did not explain why its control has been assumed by the various States. At different periods it has been suggested that the elementary school system should be placed under Federal authority and regulation, and that Congress should establish a national University, but each scheme has always encountered strong opposition. Hence the Federal government has nothing more than an advisory relation to educational matters. In connection with the Department of the Interior there is a Bureau of Education presided over by a Commissioner, but his powers are limited to the collection of statistics, the study of educational problems in general, and the preparation of reports and pamphlets. More than forty annual reports and

No Uniform  
Elementary  
Education.

four hundred miscellaneous volumes have been published by the Bureau, all of them rich in statistical and informing data.

According to the latest report of the Federal Commissioner, there are 18,035,118 pupils enrolled in the common schools, accommodated in some 260,000 school-houses, and instructed by 533,606 male and female teachers at a cost of \$446,726,929. Even

**The Common  
Schools.**

these astounding figures are not exhaustive, for they take no account of the value of school property, or of private establishments. It is estimated, however, that nine-tenths of elementary education and the training of teachers, over two-thirds of secondary education, and over a third of college and higher technical education are provided and controlled by the States. Professional education, apart from the training of teachers and engineers, is largely a matter of private enterprise.

If, however, the Federal Constitution takes no notice of education and Congress has no authority to interfere, the various State governments are fully alive to their responsibility. For example, the Constitution of Massachusetts contains the

**State Interest  
in Education.**

following comprehensive ordinance: "Wisdom and knowledge, as well as virtue, diffused generally among the body of the people, being necessary for the preservation of their rights and liberties; and as these depend on spreading the opportunities and advantages of education in the various parts of the country, and among the different orders of the people, it shall be the duty of legislatures and magistrates, in all future periods of this commonwealth, to cherish the interest of literature and the sciences, and all seminaries of them; especially the university at Cambridge, public schools and grammar schools in the towns; to encourage private societies and public institutions, rewards and immunities, for the promotion of agriculture, arts, sciences, commerce, trades, manufactures, and a natural history of the country." Inasmuch as the law adopted by the General Court in 1647 is regarded as the foundation of the educational system of the

country, and as most State constitutions repeat in some form or other the ordinance quoted above, it is obvious that American interest in education is to be attributed to colonial traditions. At any rate, it is the accepted faith of the Union that the education of youth is essential to the well-being of the nation ; that if the obligation to provide that education rests with the parent the State has the right to enforce its discharge ; that the State may also devise the standard of education to be given ; that public money may be raised to carry out this programme ; and that the State is within its rights in supplying higher as well as elementary tuition.

Admirable as is this system, its efficiency is handicapped in one particular. In addition to compulsory schools, licensing

**Compulsory  
Attendance.**

of teachers and general supervision, most of the States have adopted a form of compulsory attendance, but the last-named regulation is far less strictly enforced than the three former. So lax, indeed, is the administration of the compulsory attendance laws that it may be doubted whether the States possessing such laws can boast a higher average of attendance than those in which there are none. This lack of uniformity extends to school control, which varies considerably.

Of course the rural school represents the unit of the American educational system, and this is under the supervision of a county superintendent or similar official.

**The Rural  
School.**

The importance of that unit will be readily understood when it is remembered that one-half of the school population attends the rural school and that 95 per cent. of those children receive all their education there ; yet it is in connection with the rural school that most apathy has been shown. While secondary and higher education have been organised and endowed to a high pitch of efficiency, the majority of rural schools are badly equipped in buildings and staff. The difference between urban and rural education is eloquently expressed by the fact that while an average of \$33 is being spent on the tuition of the city child



the average for the rural child is only about \$13. The salary of the rural teacher is also deplorably small, for in the Union as a whole the average is less than \$300 (£60) per annum !

These defects are in course of remedy. The enthusiasm which has accomplished so much for secondary and higher education is now directing its attention to the rural problem, with the result that the present programme for reform is aiming at better school buildings, more efficient organisation and supervision, ampler training and a more adequate salary for teachers, and a general overhauling of the curriculum. Notable improvements have already been made. In the matter of school buildings, for example, the type so dear to sentiment as celebrated by Whittier—

Still sits the school-house by the road,  
A ragged beggar sunning ;  
Around it still the sumachs grow,  
And blackberry-vines are running—

the type of the old box-car or log hut, is giving place to model little buildings not unworthy of their humble position in the history of American school architecture. Great strides, too, are being made in improving the all-round equipment of the rural teacher, for some States have established admirable normal schools in which the teacher is so prepared for his and her future occupation that the buildings include a model rural school to which children of the countryside are daily conveyed in covered wagons, so that the normal school student may become familiar with the material and conditions which are to occupy his career.

In the curriculum, too, of the rural school an effort is being made to conform it to the country child's own world instead of adhering to the model of the city school, with its totally different interests. The theory of the reformers is that country life should cease to be a mere complement of city life, and be made complete in itself ; that if provision is made for the social starvation of rural districts by the introduction of

**Reform of  
the Rural  
School.**

music and art into the schools and thence into the farmhouses, the rural exodus will be arrested. In carrying out this programme much attention is being devoted to such practical matters as nature study, gardening, elementary agriculture, and the artistic adornment of the school building. While there are organisations, such as the School Improvement League of Maine, which are furthering these objects, and while some State superintendents are sympathetic and helpful, in many districts the teacher has to rely upon personal initiative and effort. And nobly are many of them labouring for the improvement of the village school. One example is illustrative of how difficulties are being met and overcome. A woman teacher on taking up her appointment in a new district found that although the school-house was scrupulously clean, its woodwork was painted in horrible colours and the walls hung with gaudy post cards and commercial placards. Her first step was to persuade the board to have the walls repainted in an artistic colour ; her next was to devise a plan to raise a voluntary fund for the decoration of the newly-painted walls. She limited her programme to a desire to purchase carbon prints of Millet's " Angelus " and Rosa Bonheur's " Horse Fair," but so successful was the entertainment organised to that end that funds were available for the purchase of five pictures and one bust.

In such more practical matters as nature study and gardening an increasing number of school-houses are being provided with garden plots and bird-boxes and toad-aquaria, while Arbor Day, devoted to the planting of trees, is becoming a feature of the rural school year. From France, too, a lesson has been taken in forming classes for " first ideas in agriculture," a much-needed step in the direction of linking the rural school with the State agricultural college. As a further step towards the all-round equipment of the rural school nearly thirty States have established library boards which send out travelling libraries and publish leaflets of an advisory kind, one of which

Nature  
Study.

gives a list of the "First Hundred Books for the Children's Library."

Although in the main private elementary schools are on the decrease, an exception must be made in favour of the nearly 5,000 Roman Catholic parochial schools with their some 2,000,000 pupils. In the public elementary schools all religious teaching is strictly prohibited, though in many the day's work is begun with a Bible reading, the Lord's Prayer, and a hymn. All these exercises, however, are liable to evoke protest, as when the Jews of Chicago petitioned the school board to forbid the use of hymns which they regarded as hostile to their faith.

As already intimated, secondary education is well organised and liberally endowed, yet it is in connection with that type of tuition that private enterprise almost keeps pace with State activity. The chief reason for the prosperity of private preparatory schools is the reluctance of so many parents to send their children to public schools of that type. That such is the fact, however undemocratic it may seem, needs no further proof than that out of a total of 1,105,360 pupils in such schools, 141,467 are classified as private. Perhaps these figures are the more remarkable in view of the fact that secondary education is as free as elementary. The free system, indeed, is being developed to an alarming extent, including books and stationery, medical advice, and food and clothing.

Secondary schools, private and public alike, are aligning themselves more and more to the university standard, even though not more than 36 per cent. of their pupils are preparing for a university career. The curriculum, generally spread over four years, embraces Latin and Greek, French and German, algebra, geometry, physics, chemistry, physical geography, English literature, etc.; but as between the two classical languages, Latin, owing to Greek not being required as a degree subject at the leading universities, is preferred by the great majority

of students. Owing to various causes, one of the chief being the abolition or simplification of college admission examinations, many of the secondary schools are of greater efficiency than some collegiate institutions.

According to the statistics given in *The World Almanac*, there are in the United States no fewer than 596 universities and colleges, but in estimating the significance of that amazing total, it must be remembered that in nearly all the States there is a very lax use of the words "university" and "college." Although the scandal is not so pronounced to-day as a generation ago, the bogus degrees of equally bogus colleges, which were bestowed on a regulated cash scale, did much to lower esteem for American academical distinctions. That matter, however, as well as the loose use of the term "college" or "university," is now attracting the attention of State legislatures, with the result that in New York State the use of either term is prohibited except where the institutions conform to the requirements of the State board of education. It is difficult to draw a distinction between so many institutions, but in the main it may be said that university instruction in the strict meaning of that term is chiefly imparted at the following institutions, arranged in their alphabetical order: California University, the Catholic University of America, Chicago University, Clark University, Columbia University, Cornell University, Harvard University, John Hopkins University, Michigan University, Pennsylvania University, Princeton University, Leland Stanford Junior University, Wisconsin University, and Yale University. With one exception, these also conform to the college type. The graduate course is of four years, the classes being divided into freshman, sophomore, junior and senior categories. In some of the universities, such as Chicago, California, and Leland Stanford, co-education obtains, that is, the course of instruction is open to and is the same for both sexes. Many of the more famous colleges, however, such as Wellesley, are for women only.

In college and university alike, the most pronounced tendency of the age is towards what is known as vocational education. It is becoming more and more the rule for an American university to consist of an aggregate of special schools for law, medicine, theology, science, agriculture, etc., in addition to a more humanistic department. Harvard is a case in point, for in addition to Harvard College its organisation embraces the Lawrence Scientific School, the Graduate School of Arts and Sciences, the Divinity School, the Law School, the Medical School, the Dental School, a School for Agriculture, and the Arnold Arboretum. It is not surprising, then, that a university president's report has been described as reading "like the prospectus of a new ocean steamship, with its gymnasium, lifts, barber's shop, swimming-pool, Turkish baths, library, card-room, grill-room, café, and cabins resplendent with gilt and mirrors." Utility as contrasted with humanism is frankly proclaimed as the programme of many American colleges. In the calendar of one may be found such mercenary questions as these: "Does it pay to educate? What are you worth? As a servant, \$140 a year. As a day labourer, \$300 a year. As a farm hand, \$240 a year. What may you be worth? As a teacher, \$500 a year up. As a business man, from \$1,000 a year up. Conclusion: Why not increase your value? Education only will do it." In other prospectuses are such alluring legends as: "Our graduates are sought for the most lucrative and responsible positions; one of them handled over a million dollars for his firm in one year." Nowhere perhaps, save in Germany, is there a greater faith in the stark utility of education.

That many of the universities are providing for extra-humanistic courses is not entirely to be regretted. At Harvard, for example, a bachelor's degree is necessary for entrance to all the professional schools save one. Nor is it other than a gain that there is a tendency for the universities to compete with the avowedly professional schools, for in

proportion as that tendency becomes more pronounced there is less likelihood of professional students missing the more humanistic influence of study. As will appear in a later chapter, too, American universities are not lacking in pure scholarship, for there is good ground for the assertion of a Rhodes' scholar that admirable as is the Oxford training in classics and philosophy and history, from the standpoint of scholarship it was not necessary for him to leave America to enjoy the best. In the matters of organisation and administration most of the American universities are strikingly efficient, while the extension of the curriculum assists in dispelling the idea that culture is confined to one branch of learning.

One of the weak points of the American university system is the adoption of electives. And strangely enough, in view of

**The Elective  
System.**

his many great services to the cause of higher education, this pernicious concession to a spurious democracy has had no more effective advocate than ex-President Eliot of Harvard. It is the belief of that illustrious educator that a well-instructed youth of eighteen can select for himself a better course of study than any college faculty, as though, it has been objected, the wisdom of all the ages is as naught compared with the inclination of a sophomore. Owing to Dr. Eliot's unique influence, the elective system has been widely adopted, although there is now a growing movement in favour of an intelligent restriction. At Harvard, for example, there has been introduced a new system of degrees which qualifies some of the worst evils of the elective. This reform has gained momentum because it has been seen that most of the students have made choice of a few large courses, impelled thereto, no doubt, by utility and the example of the greater number.

In a comparative sense, however, the elective system is a

**Athletics and  
Fraternities.**

trivial danger; what are threatening the efficiency and solidarity of the universities are athletics and fraternities. All the pronounced tendencies of American life may be inferred from the

jokes in the daily newspapers; they offer a cross-section of the fads of the hour or the permanent flaws of institutions and classes. "Is he college-bred?" runs one of these jokes. "Oh, no!" is the answer, "he picked up his knowledge of rowing and baseball in his home town." Another typical jibe of the same class gives this dialogue: "There's a fellow out in Chicago who has written a book to prove that a college education ruins a man's career." "He's an ass. Why, many of the best ball-players we have were signed right out of college." A milder form of satire represents a father saying to his son, "Remember, my boy, there are other things worth while in college besides athletics," to whom the hopeful rejoins, "I know. The mandolin and glee clubs aren't half bad."

According to one of the most judicial of American professors, Irving Babbitt of Harvard, the real snobbishness of American colleges arises not from the worship of family or of wealth, although that is not unknown, but from the adoration of athletic prowess. "In his estimate of athletic as compared with intellectual achievement, the average American undergraduate is an undoubted snob, and is encouraged in his snobbishness by the newspapers and the public. The principal of a preparatory school who gave a position as teacher to a young man who could not even get his degree but had been prominent athletically is a snob of a very offensive type—at least as offensive as the Oxford dons who used to grant degrees to lords without the formality of an examination. Indeed, the American has suffered more seriously in his humane standards by his pampering of the athlete than the Englishman by his truckling to the lord. . . . The American student pursues athletics as an end in themselves, and succumbs in true Baconian fashion to the glitter of success."

This is not a solitary voice nor the most serious indictment. The great majority of American graduates and most of the principals and professors unhesitatingly condemn certain

aspects of college athletics ; while it has been affirmed and not denied that the league teams of the colleges are " bought and sold in the open market," and that many cases are on record of good athletes receiving tempting offers to transfer themselves to rival universities. One of the worst evils of this premium upon physical prowess is that colleges have to suspend relations with each other, so bitter is the spirit of rivalry. But it would not be just to leave the reader with this unrelieved picture ; by the organisation of athletics much has been accomplished towards their purification.

And in various universities an attempt is being made to counteract the bad influence of the fraternities. These organisations, most of them as secret as

Opposition  
to the  
Fraternities.

Freemasonry, are peculiar to American student life, and are believed to be the outcome of the lack of that common social intercourse provided by residential halls. Nearly one-third of the students go through their course without becoming a fraternity member, and what that means may be inferred from the confession that a man who fails to " make " a club or a fraternity is regarded as a " barbarian," and carries the taboo all through after life. If he fails in " swiping " at Harvard, or " heeling " at Yale, or " getting into a following " at Princeton, he fails to obtain the full value of his college life. When it is remembered that the members of these fraternities, often called " Greek Letter Societies," because mostly named after two or three letters of the Greek alphabet, are chosen almost invariably from freshmen and that unless a freshman " makes " a fraternity in his first year his chances of doing so are remote, and that the members usually live together in a chapter house or lodge, and that the interests of the " frat " are always placed above those of the university, and that members retain their connection in all after life and return for the annual reunions, it will be realised that such organisations are a serious menace to the solidarity of a university and a stumbling-block to democracy.



Many efforts have been made to abolish or regulate these exclusive societies, and several of the States have either disbanded them by specific legislation or diminished their privileges. In the leading institutions, however, they continue to flourish, and at present it seems as though the "Skull and Bones" of Yale and the secret clubs of Princeton are strongly entrenched in those universities. As prohibition has failed in those institutions which are not under public control, the problem is being attacked from another side, notably at Harvard, where three freshmen halls are now attempting such a reorganisation of social life as may in the end undermine the fraternities.

To the labours of the reformers who are battling with the athletic and fraternity evils should be added the advocacy of those scholars who are stemming the anti-humanistic tide. Many American educators have as keen an appreciation of the value of a liberal education as the best exponents of the Oxford tradition; they are deeply conscious that America needs a body of men devoted to the general good, who will raise the standard of life all round. Such, among others, are ex-President W. J. Tucker, Henry D. Sedgwick, and Professor Babbitt. Mr. Sedgwick pleads constantly with his fellow countrymen to remember that the worthy things of life are to believe in something holy, to act bravely in a good cause, etc.; Dr. Tucker exhorted his students without ceasing not to miss the main object of a college career, a training in gentlemanliness; and Professor Babbitt reminds his compatriots that it is upon education it depends whether such men as Messrs. Rockefeller and Harriman "become heroes of good or heroes of evil." It is in harmony with these voices that the conviction is growing that American men of wealth can well afford to offer their sons the luxury of an education which is beyond a utilitarian standard. This is an immense gain, well calculated to solve the perplexity of the many who are rich in dollars but poor in taste and imagination.

## CHAPTER IV

### THE FOURTH ESTATE

WHEN engaging an English journalist for an important department of his newspaper an American proprietor concluded the transaction with the remark: "I've had several of your countrymen blow into my office from time to time, and I've always found that English journalists are better trained than our own men." On the other hand, however, so experienced a newspaper owner as the late Joseph Pulitzer made no exceptions. "I've had scores of men pass through my hands," he once declared, "Englishmen, Scotsmen, Irishmen, Welshmen, Germans, Frenchmen, Americans, men of so-called high family, men of humble birth, men from a dozen universities, self-taught men, young men, old men, and what have I found? Arrogance, stupidity, ingratitude, loose thinking, conceit, ignorance, laziness, indifference; absence of tact, discretion, courtesy, manners, consideration, sympathy, devotion; no knowledge, no wisdom, no intelligence, no observation, no memory, no insight, no understanding. I can hardly believe my own experience when I think of it." Yet, notwithstanding this sweeping impeachment, Mr. Pulitzer managed with such indifferent material to build up one of the most prosperous newspaper properties in the United States.

That he had some confidence in his own exaggeration, however, may be inferred from his gift of \$1,000,000 (£200,000) to establish a School of Journalism in connection with Columbia University, which was opened in the autumn of 1912.

This was not the first American attempt to grapple with the problem of the training of the journalist; some thirty universities and colleges had previously offered courses in various

phases of newspaper work ; but the Pulitzer School of Journalism is the most liberally-endowed and the most practically-equipped experiment of its kind. The director, Dr. T. Williams, has to his credit nearly forty years' active newspaper work, while one-third of the teaching staff are experienced journalists ; the curriculum embraces history, constitutional law, political science, economics, statistics, French or German, and technical journalism ; and the full course of four years has its climax in a degree of Bachelor of Literature in Journalism. As the course of study was designed by an advisory board of twelve leading journalists representing as many important metropolitan and provincial papers, it covers the entire field from the " cub reporter " to the editor, and the administrators report that their expectations of pupils have been considerably exceeded.

But until such schools are greatly multiplied the Bachelors of Literature in Journalism will not go far towards meeting the requirements of American newspaper proprietors. According to the latest statistics, the daily, bi-weekly, tri-weekly, weekly, and monthly publications of the United States total 22,855, with an aggregate circulation of 164,463,040 copies and a revenue of \$351,662,500 (£70,332,500). The 126 pupils of the School of Journalism, or even the 250 students which are expected to be in training four years hence, are a Gideon's corps for such an enterprise.

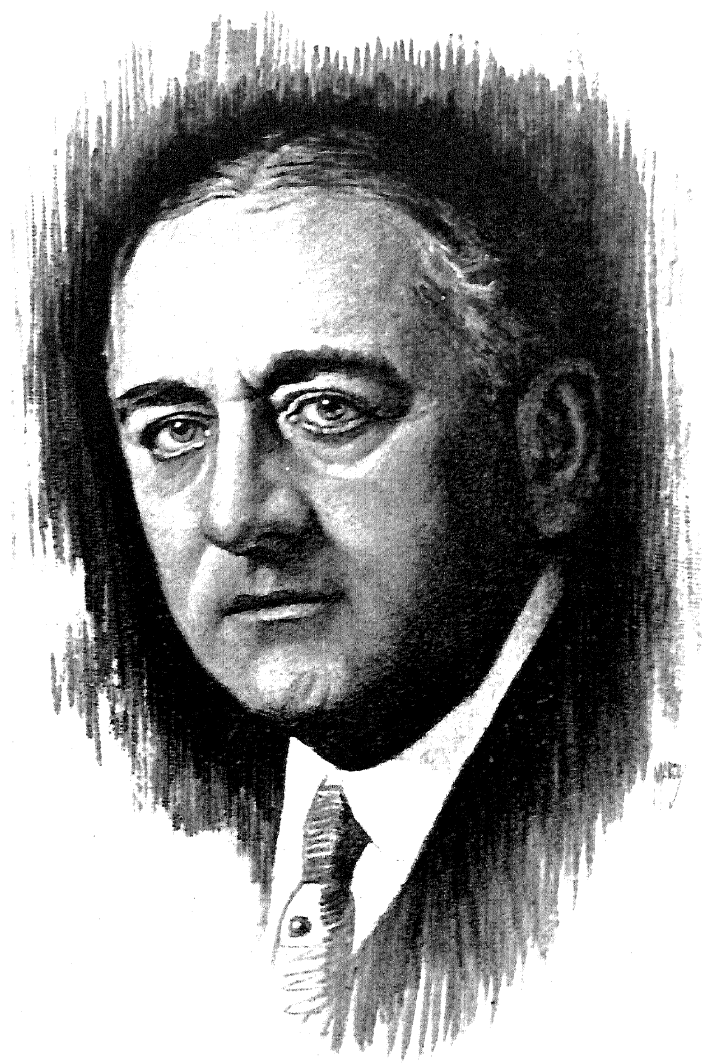
It is inevitable, then, that for some generations the ranks of American journalists will, as in the past, be recruited in a haphazard fashion from all kinds of occupations, from dealers in real estate, collectors of revenue, postmasters, lawyers, teachers, etc. The recruits sometimes fall out of the ranks with surprising rapidity ; for it is by no means unusual for men who have spent several years in a newspaper office to revert once more to widely different occupations. Moreover, that efficiency and success in newspaper enterprise are not dependent upon such training as that offered by the School of

Journalistic  
Recruits.

Journalism can be demonstrated by countless exceptions to the contrary. For example, Adolph S. Ochs, who owns and directly controls the *New York Times*, one of the best newspapers in America, began as a worker in a grocery store and gravitated thence to a druggist's shop; while Frank A. Munsey, who owns several newspapers and magazines, started his business career in a country store, and was later a manager of a telegraph office. Such illustrations could be multiplied through all the grades of a newspaper office.

Indeed, many of the greatest American editors may be said to have been created by circumstances. Horace Greeley, for example, notwithstanding his boyish taste for reading, seemed at one time destined to be nothing more than an ordinary labourer, while Edwin L. Godkin interrupted his journalism to coquet with the law. It would seem, consequently, that as much as other lands America illustrates the truism that an editor as well as a poet is born rather than made. And, given the democratic conditions of that country, it is a natural sequence that many editors there have been and are greater than their newspapers. That is to say, they often achieve a national reputation, whereas that distinction is attained by few newspapers. If, under Mr. Godkin, the *Nation* and the *Evening Post* had an influential rather than a large circulation, due perhaps to the fact that the former's indifference to popular opinion won it the description of being a kind of "weekly Judgment Day," the editor of those organs was as national if not so popular a figure as Horace Greeley. There are journalists of that type still in harness, for Colonel Henry Watterson and William J. Bryan and General Harrison Grey Otis stand for more in the popular estimation than the *Louisville Courier-Journal*, or the *Lincoln Commoner*, or the *Los Angeles Times*.

America is too huge a country for any one newspaper to achieve a national circulation. The five days' train journey from New York to San Francisco, for example, must always



ADOLPH S. OCHS



prevent the *New York Times* or any other metropolitan newspaper from enjoying such a national circulation as that of the *London Times*. This obstacle of distance *plus* a diversity of interests helps to account for the fact that there are no replicas of such illustrated weeklies as the *Graphic* and *Illustrated London News*. Several years ago an attempt was made to establish a national weekly by the device of having half a dozen publishing and editorial offices working in conjunction with a distributing centre, but the experiment proved so costly that it was speedily abandoned. There are, however, several weeklies which manage to hold a State-wide constituency by giving a larger space to fiction and "human interest" articles than to news as such. Such publications, for example, as *Collier's Weekly*, *Leslie's Weekly*, and the *Saturday Evening Post*, the first of which styles itself "The National Weekly," cannot hope to compete with local dailies in the matter of current events, though two of them indulge in editorial comment after the manner of the daily. But in the main they manage to give a flavour of timeliness by dealing originally with outstanding or pressing problems, filling in the remainder of their space with fiction and articles of a semi-magazine character. The *Saturday Evening Post*, which has perhaps the largest national circulation of any weekly, is for all intents and purposes a magazine with a high literary and pictorial standard.

If, however, newspapers are debarred from a national circulation not a few have a national reputation. In other words, their editorial opinions are widely quoted and respected. To this category belong such old-established newspapers as the *New York Evening Post*, the *Springfield Republican*, and the *Boston Transcript*, though the last-named has lost its prestige so far as editorial authority is concerned. Each of these organs belongs to what the Americans call the "high brow" type of journal, especially the *New York*

A National  
Circulation  
Impossible.

Papers of  
National  
Reputation.

*Evening Post*, which is almost as aloof from popular interests as in the days of Mr. Godkin. On the whole that newspaper is the nearest American analogue to the London *Times*, reliable in its news service and commanding the most scholarly writers of the country. Far less attractive in its make-up is the *Springfield Republican*, which, to speak truly, has an unusually heavy appearance for an American newspaper. Quite recently an attempt has been made to "brighten" the *Boston Transcript* by the introduction of photographic illustrations, but with disastrous results, for it cannot hope to compete in that matter with its rivals of the New England capital. The strength of the *Boston Transcript* is in its literary department under the editorship of Edwin F. Edgett. A Harvard man by training, Mr. Edgett has graduated in English as well as American journalism, has a catholic but judicious taste in literary matters, and is above all as competent a judge and kindly a critic of fiction as any literary editor in the country.

Countless as are the American dailies they all, with the type of exception noted above, may be grouped into the two classes of yellow and non-yellow, allowing, of course, for occasional lapses towards sobriety and sensationalism. The yellow journal is a typically American product, and broadly speaking is best represented by the Hearst series of newspapers. The controller of that series, William R. Hearst, is one of the enigmas of the United States. That he has refined, even classical tastes, might be inferred from his generous gift of the famous Greek Theatre to the University of California, and that he has rare gifts of administration and organisation his successful newspapers show ; but his political ventures and his exploitation of sensational journalism are thought by many to counteract his virtues. It is believed that Mr. Hearst cherishes high, even the highest, political ambitions, but at the moment of writing his chances of entering the White House are almost nil. The Hearst type of newspaper has been carefully

The Yellow  
Journal.



analysed with the result that it has been found to deal with events and persons from the pain or disaster standpoint. "The event itself is of no significance. The loss of life, the loss of happiness, the loss of property, the loss of reputation, death and destruction, is the whole story. In a word, it is an appeal to the hate reflex." Hence in the sphere of domestic interests the yellow journal is regarded as the friend of vice and the foe of virtue, and was by many held responsible for the murder of President McKinley; while in the domain of international politics its influence is equally pernicious. The editorials of the Hearst papers, which are usually printed in glaring type, miss no opportunity to embitter American relations with England or any king-ruled country. Even American women who marry European titled husbands are held up to the scorn of the masses. It is pleaded for Mr. Hearst that he takes this tone in his newspapers in order to reach the masses, but that he is wholly sincere in advocating such political measures as will, he believes, improve social and economic conditions.

Naturally, New York claims the larger number of great newspapers, though the chief cities, including Chicago with the *Tribune* and the *Chicago Herald*, Philadelphia with the *Public Ledger*, and Washington with the *Washington Post*, can boast the possession of journals of a metropolitan standard. Some readjustment of relative influence and prosperity has taken place in recent years in connection with the leading newspapers of the commercial capital, but no enumeration of the chief organs of New York would be complete which failed to include the *New York Times*, the *Sun*, the *Tribune*, the *World*, the *Herald*, and the *Evening Post*. Of these, the *Herald* and *World* are perhaps most given to lapses into sensational news features, though none—with the exception of the *Evening Post*—are indifferent to the value of "scoops." Sometimes those "scoops" or "beats" have been the result not of a fortunate accident but the harvest of forethought

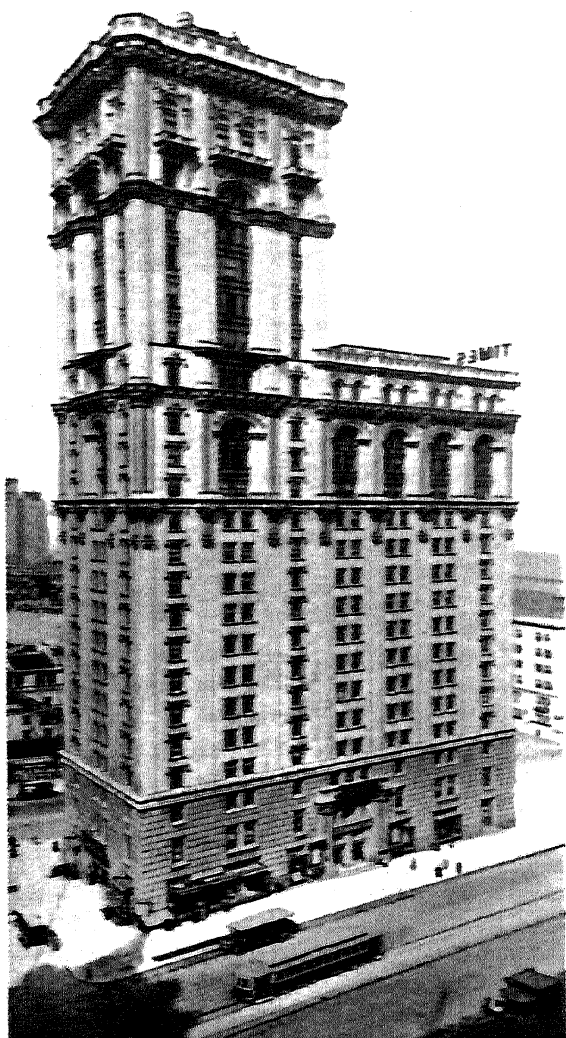
The Leading  
Dailies.

and a lavish expenditure of money. It was the *Herald*, for example, in the person of James Gordon Bennett, which scented out the news importance of the discovery of Livingstone's whereabouts in Africa and commissioned Stanley to find him no matter what the cost. The *Herald*, indeed, whether under the control of the first or second James Gordon Bennett, has always made a strong feature of its news service plus a liberal supply of personal gossip and scandal.

On the other hand, the *World*, under the strenuous direction of Joseph Pulitzer, has scored its greatest successes by fearless exposures of graft and corruption in high places. It took the lead, for example, in demanding an inquiry into the New York insurance scandal, fought against the Gas Trust of that city, was in the firing line in the municipal campaign against Tammany in a recent contest, and, through its *Evening World*, made a triumphant campaign for lower taxicab rates. It boasts, indeed, that it wears the badge of the hatred of Tammany as "a journalistic honour." It will even imperil its advertising revenue when popular sentiment is to be supported, as when it flouted a powerful firm which made an effort to re-christen Greeley Square with its own name. Another great service rendered by the *World* is in the annual publication of its *World Almanac and Encyclopedia*, the latest issue of which extends to no fewer than 836 pages of closely-printed reading matter plus nearly 200 pages of advertisements. There is no year-book in the world which can compare with this *Almanac* at the price of 25 cents.

Brilliant writing and trenchant attack have always been the most marked qualities of the *Sun*, while the *Tribune*, the property of the late Whitelaw Reid, worthily maintains the Horace Greeley traditions. For many years the latter newspaper commanded the services of the best-known dramatic critic of America, William Winter, and it still numbers on its staff one of the sanest judges of art and literature in the

The "Sun"  
and  
"Tribune."



THE TIMES BUILDING,  
NEW YORK



person of Royal Cortissoz. The *Sun* and *Tribune* have also always been distinguished for the excellence of their cable service from London, the former paper supporting a well-organised newsagency in the British capital.

As an all-round journal, however, combining fearlessness with an admirable news service of "all the news that's fit to print" plus a high standard in the pre-

The "New  
York Times."

sentation of that news, the *New York Times*, under the direction of Adolph S. Ochs, has attained an enviable position among the greatest newspapers of America. Its rank in the Fourth Estate, indeed, is well symbolised by the landmark made by the *Times* building on Times Square, in a city of sky-scrapers. In its earlier years it waged a fierce conflict with the Tweed Ring of Tammany, thereby exposing a deal which wasted \$8,000,000 of public money, while since Mr. Ochs assumed control it has distinguished itself by declining a huge advertising contract which was offered on conditions which implied indirect influence over the policy of the paper. The *Times* has always been an independent journal, and maintains that tradition intact. Its news service is exhaustive, its editorial comment authoritative, and its Saturday literary supplement is unique for the promptitude and space given to reviewing the latest books. The Sunday edition of the *Times*, too, is in the first rank of such publications for the wealth and quality of its illustrations and the magazine standard of its articles.

Although the normal daily issues of some American newspapers are voluminous productions, notably the Wednesday

The Sunday  
Newspaper.

and Saturday numbers of the *Boston Transcript* and the Saturday issue of the *New York Evening Post*, it is the average Sunday edition which is most staggering to the stranger. *Life* once perpetrated the following "Ode to a Sunday Newspaper" to the accompaniment of three pictures showing how the forests of America are fast being destroyed to supply wood-pulp for that delectable product. The ode is a complete and

authoritative description of the average Sunday newspaper and its contents.

This is the forest primeval ; the murmuring pines and the hemlocks,  
Felled by the axe of the woodman (who also hews down the spruces),  
Yell like a band of Comanches, with voices shrill and insistent,  
Yell like suffragettes, who raucously cry for the ballot.  
Loud from his leathern armchair the week-worn *pater familias*  
Speaks, and in accents peremptory asks for his share of the forest.

This is the forest primeval, ground into wood-pulp and paper ;  
List how the leaves of it rustle like to the oak of Dodona,  
Like to the Sibylline whispers of wonderful things and prophetic.  
Here we may learn how a murder was recently nearly committed  
How a "society lady" is soon to elope with her chauffeur ;  
Here we may see from the pictures—posed by an opera singer—  
How the worn mother of seven may look like her rosiest daughter ;

Nor is the actress forgotten, she who performs in the chorus ;  
Here is her picture resplendent, surely a boost for the drama,  
She and her dog and her motor, and also the duke she will marry ;

Nor are the children neglected, bless their dear little fancies !  
Pictures for them, that are printed in colours glaring and painful,

Telling cheap stories of mischief such as a drummer might relish.  
But what are these that are falling, tree upon tree of the forest ?  
Can it be ? Yes, it is, surely ! These are the advertisements !  
Just for a dollar a week you may purchase a villa in Flatbush,  
Furniture's going at cost, and as for the prices of nightgowns—  
Well, you may get a dozen and still buy a cure for consumption.

This is the forest primeval ; but where are the things worth the reading ?

Lost in the umbrage of headlines, hid in the jungles of drivel !  
This is the forest primeval ; but where are the streams that beneath it

Gathered to water the plains and the land that gives us our foodstuffs ?

Where are the stretches of verdure that climbed up our noblest of mountains,

Glad'ning our hearts with their beauty and saving the soil for  
our children ?

Here lies the forest primeval, scattered and torn on the carpet ;  
While from his leathern armchair the week-worn *pater familias*  
Snore, and in somnolent accents shows what he thinks of the  
business.

Since that impeachment was published some four years ago, however, one department of the Sunday newspaper, the comic supplement for children, has been made the object of so earnest a campaign that many newspapers have eliminated the section. Nor should it be overlooked that one newspaper in most of the large cities gives with its Sunday issue a copy of that admirable weekly magazine issued by the Associate Sunday Magazine syndicate, a production which does honour to its editors, and should do much to counteract the pernicious influence of the bulk of the newspaper with which it is issued.

Inasmuch as the average American daily concentrates all its resources on excelling its rivals in the production of a thrilling "story," it follows that most of them have a family likeness. This is not to ignore the fact that the staff of a prominent

**Organisation  
of a Daily.**

daily is organised on a more detailed plan and is more numerously manned than on a London daily. In most cases the proprietor assumes the duties of editor-in-chief, though he may designate himself the "publisher," while the next in authority, the associate-editor, is usually responsible for no more than the editorial page. The other grades of the staff range through the day city-editor, the managing-editor, the night city-editor, the dramatic and musical and literary and sporting and financial editors, the re-writers, the copy-readers, and the reporters. While all newspapers of any standing devote considerable space to dramatic and musical and literary matters on certain days of the week, the city-room staff bend all their energies towards a liberal supply of that "good story" element which is so conspicuous a feature of the average American daily.

On rare occasions a political event, such as a national

convention or a party split, will provide a front-page feature, but on the majority of days that prominent position is reserved for the most startling "story" of the hour. A divorce in "society," or a breach of promise case in which the plaintiff is a "woman of colour," or the thrashing of a fickle lover by the father of the jilted girl, or a murder or "near-murder" case, or a railway accident with great loss of life—these are the type of news items which are "played up" by the full ingenuity, word-phrasing, picture-displaying gifts of the city-room staff. Actual importance of an event weighs but little compared with its possibilities of melodramatic treatment. This tendency helps to explain why to the ordinary English reader so much of the contents of an average American daily has a trivial or provincial aspect. Americans are wont to complain of London newspapers that they "have no news"; what they miss is the type of paragraph which expatiates upon the silver weddings of inconspicuous people, etc. They miss, too, those graphic, large-typed headlines by which the copy-readers of American newspapers often convey a greater thrill than the "story" itself. Of foreign news in the English meaning of the term, or international politics, there is a great sparsity in most American dailies. And even those journals which do specialise in London letters are wont to confine themselves to a one-sided type of article. In political matters, for example, the London correspondence of such newspapers is nearly always written with a Liberal bias, owing, no doubt, to the fear of giving offence to the "Irish vote." That factor also helps to explain why some American papers are unfriendly towards England.

Within its own special category the American daily is an arresting and deeply interesting production. Its headlines are often models of epigrammatic force, its make-up is startling, and as a general rule its wealth of pictorial embellishment is such as helps to explain the comparative absence of the illustrated

The "Story"  
Feature.

Photographs  
and Cartoons.



weekly. All the principal dailies have a large staff of photographers and a fully-equipped process department ; and not a few are notable for the ability of their cartoons. Wallace Goldsmith of the *Boston Globe* and J. T. McCutcheon of the *Chicago Tribune* have a national reputation for the force, humour, and craftsmanship of their cartoons.

Although there are exceptions, the daily newspaper counts for more as a newspaper than as an editorial force. The sceptre is passing from the leader-writer to the city-editor. That is, news is presented in so forceful a manner that its influence for good or evil is more potent than the leading article. Hence the average American does not cherish that devotion to a party organ which is so common in England. He is avid for news ; he gets his politics in ward meetings and conventions.

But there are many journals of political, literary, and economic influence, which, however, are mostly confined to the weeklies. Such a journal was *Harper's Weekly* while it remained under the energetic direction of Colonel George Harvey ; another of the same type is *Collier's Weekly*, which has conducted many successful campaigns against political and commercial corruption. In the sphere of literary criticism, the *Nation* and the bi-monthly *Dial* of Chicago maintain a high standard and share equally the high distinction of proving that a successful literary periodical is not dependent upon illustrations. Although much of the contents of the *Nation* is "lifted" from the *Evening Post*, many of the literary appreciations of its accomplished editor, Paul Elmer More, have been written specially for its columns ; while the *Dial* has demonstrated for more than a generation how a periodical can live by literature alone. The religious or semi-religious weeklies, such as the *Outlook* and the *Independent*, with their monthly magazine issues, are of a high class, and even such distinctively denominational organs as the *Congregationalist* and the admirably-edited Presbyterian *Continent* have a far wider audience than

the usual type of religious weekly. The *Literary Digest* stands in a class by itself as a kind of weekly *Review of Reviews*. It contains much excellent original matter, but its chief value consists in its concise presentation of the events and discussions of the hour.

As an organ of political opinion, the *Argonaut* of San Francisco has a unique position. Although its circulation may not be counted in the hundreds of thousands it is world-wide. When its files were destroyed in the great fire and an appeal was made to its readers to supply the loss, sets of back numbers from the earliest to the latest issue were forwarded from, among other places, Japan and South Africa. It was founded by and received its peculiar individuality from Frank Pixley, a journalist of many rare gifts, but its high traditions of clarity and fearlessness of political exposition are fully maintained by its present proprietor and editor, Alfred Holman, who, notwithstanding a tinge of that delightful confidence which is characteristic of the Pacific Coast, brings to his weekly comment on federal or State affairs a sanity of judgment and a forcefulness of expression which give him prominent rank among the first half-dozen leaders of political thought. Unfortunately, however, the *Argonaut* has no authority in international politics, for in addition to its comments on such matters betraying a lamentable ignorance of fundamental principles it frequently commits itself to statements which are absolutely false.

Although by the majority of its numerous readers *Life* would probably be classified as a comic weekly, it is perhaps the greatest journalistic power in the United States. Its proper classification is in the politico-humorous category, for beneath the contagious fun of every issue there runs an undercurrent of high purpose. Its claim to be "with one exception" (is the *Argonaut* that exception?) the "only free and independent journal in America," is supported by the unique impartiality

of its attacks on all enemies of the commonwealth, no matter whether they be powerful politicians, wealthy trusts, supporters of vivisection, advocates of a noisy and murderous "glorious Fourth," Irish ward bosses, millionaires, dramatic magnates, *et hoc genus omne*. To glance over the back numbers of a single year is to grow bewildered at the fertility of its cover designs, the compelling humour of its pictures and jokes, the grim tenacity of its assaults on evil-doers, the sanity of its dramatic and the sympathy of its literary criticisms. In short, it may be doubted whether there is another journal so representative of the best qualities of the United States as *Life*.

Notwithstanding the rather serious mortality of recent years, American magazines are still numerous and of great variety. The "popular" type is well represented by such favourite publications as the *Cosmopolitan*, the *American Magazine*, *Munsey's Magazine*, *McClure's Monthly*, and the *Smart Set*, while the higher-grade monthlies include the three which have a world-wide renown: *Harper's Magazine*, the *Century*, and *Scribner's Magazine*. Although the last-named is a comparatively new-comer in this field, it revives a title famous in the annals of American magazines, and has a rightful share in the glory of the other two. These magazines have been the medium of first giving to the world many books which have since taken rank as classics, while to poetry, art, economics, national development, liberal religion and many other phases of intellectual and social activity they have ever extended a generous hospitality. Their services in the realm of art have been particularly distinguished, giving an enormous impetus to native talent and laying the foundation for that pre-eminence in the pictorial field which America enjoys to-day. They have promoted national unity and opposed every phase of sectionalism. Their pages have been as open to the South as to the North; the worthy achievements of all States have found generous record in their

The  
Magazines.

pages ; no writer has been refused a hearing provided he had something of moment to say or could embody imaginative dreams in adequate verse or prose. And they have ever been sufficiently eclectic to welcome the contributions of alien writers. It may be questioned, indeed, whether there is any other country in the world which can boast three magazines of equal merit, as distinguished for their pictorial quality, their literary standing, or the cultural influence of their contents.

## CHAPTER V

### LITERATURE

NEARLY a hundred years have passed since Sydney Smith asked his famous question : " Who reads an American book ? " That query is still frequently remembered to the detriment of the witty divine, although there are Americans who admit that the interrogation " conveyed simply the statement of a fact." It is generally forgotten, for example, that five years after the Canon of St. Paul's had asked his question so patriotic an American as William Ellery Channing admitted that America did not possess a national literature, that there was nowhere, in short, what he called a " literary atmosphere." Moreover, in 1837, when Sydney Smith's question was nearly twenty years old, Emerson was chiding his countrymen with having listened for too long to the " courtly muses of Europe," and proclaiming that their long day of apprenticeship to the learning of other lands was drawing to a close. There were extenuating circumstances for the condition so tersely defined by Sydney Smith : not only were the inhabitants of the United States prohibited from writing an epic by the more serious pre-occupation of living it, but besides being the inheritors of " five centuries' load of classics," the absence of copyright between the mother and daughter lands effectually repressed the native author.

But what are the conditions to-day ? In its total of annual book production America is forging ahead of England. In 1914, for example, some 12,000 volumes were published in the United States, while for several years past the proportion of English-produced works has shown a tendency to decrease. In 1908 out of the 9,254 books published in America, 5,349 were by

Book  
Statistics.

native authors, whereas in 1909 out of the 10,901 titles no fewer than 8,308 were credited to American writers. This change is still more pertinently illustrated by the diminishing number of English books which are set up in type in the United States to secure copyright protection, for while there were 1,145 foreign books actually reprinted in 1908, the number had fallen to 828 in the following year. It should be remembered, too, that books by American authors are year by year increasing in numbers on English publishers' lists. In short, if Sydney Smith were with us to-day his question would have to take the different form of "Who does not read an American book?"

Whether Americans in the mass are conscious of the possession of a literature is another question. According to the popular vote, they are not. About a year ago a leading periodical asked its readers to vote upon the question: If Congress were to award ten prizes to those men and women who deserved best of the country, and left the choice to the people, who would get the largest number of votes? More than a thousand readers responded to the invitation, but when their votes were tabulated it was discovered that not a single poet or novelist had received sufficient marks to bring him anywhere near the first ten. If, however, the *vox populi* takes no account of an American literature, largely, perhaps, because it is not practical, there is no gainsaying the contention of William Dean Howells that an American literature as distinctive as its journalism has been evolved since the Civil War, a literature which is of the West and South as well as of the North and East. "Once," as Mr. Howells claims, "we had a New England literature, now we have an American literature, and Indianapolis is, as Boston was, a city in which books are held dear and the art of them is prized above any other."

Several of the names which have been inscribed on the literary necrology of the last decade illustrate the transition from a

derived and local to a native and federal literature. Thomas Bailey Aldrich and Edmund Clarence Stedman and Charles Eliot Norton, for example, were among the last links with the New England school; each was a native of that region, and if Stedman took some colour from his New York environment and Aldrich aimed at a cosmopolitan reputation by his mastery of technique, it remains true that there were more of the Boston than any other camp. That is to say, while not neglecting to pay tribute to the New England traditions, they also preserved the connection with the spirit and form of classical and English literature. In Stedman's graceful verse the classification includes, in addition to poems of Manhattan and the Civil War and New England, a specific number of "Poems of Greece," while other verse betrays the influence of Shelley and Tennyson and Keats. In its bulk, too, the work of Aldrich, whether in fiction or verse, savoured principally of the author's native New England. On the other hand, the scholarly writings of Norton accentuated the old Bostonian association with European classics, for, apart from his famous friendships with Carlyle and Ruskin, he will probably be best remembered for his Dante studies.

But if the names of Aldrich and Stedman and Norton in the obituary of the last decade are representative of the era when American literature was regional or derived, that list of the recent-dead also contains several names which are symbolical of a national and original literature. In one particular, however, this distinction may be easily carried too far. One of the current jokes of the United States is made at the expense of those literary editors and dramatic critics who every year hail the advent of the "great American novel" or the "great American play." In the sense in which smaller and more homogeneous nations possess a distinctively national novel or play America cannot hope to ever number

Writers of the  
Transition  
Period.

The "Great  
American  
Novel."

such works in her literature. *Uncle Tom's Cabin* is sometimes loosely described as the "great American novel," but such a judgment at once betrays its Northern origin; in the South that verdict would be hotly repudiated. The factors which prevent a periodical from having a national circulation must always militate against a novel having a national quality in the strict meaning of the term. New England has its great novel in Hawthorne's *The Scarlet Letter*, and time will no doubt evolve for other sections of the country one supreme piece of representative fiction.

Yet in a narrower sense the work of Joel Chandler Harris and Mark Twain is distinctively American. It is not merely that the "Uncle Remus" of the former is pre-eminently an American creation, but that his tales of negro folk-lore are also indigenous to the soil. On a still wider plane the work of Mark Twain is typically American. This is realised outside the United States, for if a European were asked to name a literary man embodying the American type for him he would in nine cases out of ten answer, "Mark Twain." It is true that that humorist once declared that "there isn't a single human characteristic that can be safely labelled 'American,'" yet he would have been the first to admit that he himself could not claim to be an Englishman. His character and writings are the best answer to his own statement. And it was his good fortune in not having been sent to a university which made him a distinct product of his native land. His Mississippi days, his adventures in the West, plus his experiences of the more settled districts of America all played their part in making him the exponent of democracy.

Among living writers it is a happy circumstance that the recognised Dean of American letters, William D. Howells, is so representative of several phases of his country's literature. Even in the less important matter of his personal biography he is typical of his native land. He is a "self-made" man. He

Mark  
Twain.

William D.  
Howells.





WILLIAM D. HOWELLS AT HIS COUNTRY HOME



owes nothing to inherited wealth or university training. The son of a printer, in whose work-room while still a mere lad he learned to put his own juvenile verses into type, his education was confined to the limitations of a country-town school and his father's library. In his fourteenth year disaster overtook the family fortunes, compelling him to seek employment as a compositor for the meagre wage of four dollars a week. From the composing-room he progressed to the reportorial and then to the editorial department, and in 1860 made his first venture as an author in conjunction with a colleague who shared the responsibility of *Poems of Two Friends*. By a stroke of good fortune he was commissioned to write the campaign life of Abraham Lincoln, which netted him the immediate pecuniary reward of \$160 (£32) and a prospective office under the spoils system. In 1861 that reversion took the form of an appointment as consul at Venice, where he remained for four years, devoting all his spare time to the study of the Italian language and literature. On returning to his native land he, after a brief spell as editorial writer on the *Nation*, became associated with the *Atlantic Monthly*, to the editorship of which he succeeded in 1872. Nine years later he severed his connection with the editorial desk to devote himself more entirely to original work.

Apart from his share in the *Poems of Two Friends*, which links him with so many of his countrymen in their spasmodic flirtation of the muses, his bibliography really begins with *Venetian Life* and *Italian Journeys*, the forerunners of that copious harvest of travel impression which bulks so largely in his life work. For many readers, indeed, the most enjoyable portion of Mr. Howells's work is that in which he has garnered his early and late impressions of European travel, for in *Venetian Life*, *Certain Delightful English Towns*, *Seven English Cities*, and *Familiar Spanish Travels* he belies his creed as a realist and almost surrenders to the camp of his romantic rivals. In his facts he is nearly as omniscient as Baedeker, though there are occasional lapses unworthy

of a realist ; but in spirit he is wholly admirable, so urbane, so sympathetic, so full of allowance for manners and customs alien to his temperament. Indeed, the most felicitous happening of his life was that consular appointment which took him to Europe in his impressional days, for it not only yielded a direct result in his topographical books but also stored his mind with vivid pictures of settings for his fiction. No American writer is more loyal to the attractions of his native land than Mr. Howells, yet his appreciation of the old world is such that in his later years he is, as a friend has gently reminded him, "more distinguished as a traveller or non-resident, for every time his early friends hear of him he is in a new place just going or returning from somewhere."

How thoroughly Mr. Howells's travel experiences have entered into his mental make-up is illustrated in his earliest and latest novels. No one save a persistent traveller could have made so effective a use of Atlantic journeys and European experiences as constitute much of the charm of *The Lady of Aroostook* and *The Kentons*, yet those two novels were separated by twenty-three years. But if Mr. Howells cannot resist the temptation to utilise his European impressions he is faithful to his native land by electing American characters as the subjects to receive the pact of those impressions. In *The Lady of Aroostook*, for example, the heroine who crosses the Atlantic and revels in the novelty of European sights is a New England girl, while in *The Kentons* the travellers come from the novelist's native State of Ohio. No matter, then, the setting of the novels, it is the American type with which Mr. Howells concerns himself, the individuality of which is perhaps more heightened in the European than in the American novels. Of the latter *A Modern Instance* and *A Hazard of New Fortunes* are perhaps most typical of his adhesion to the realistic school. The latter, which betrays the influence of Tolstoi, is an almost harrowing study of economic strife ; the former, which was described on its appearance as a book

greatly praised but little liked, is a not less distressing study of the degeneration of a promising young American.

Notwithstanding his national reputation, Mr. Howells has never broken into the ranks of the "best sellers." The nearest approach to such an achievement was made in the case of *The Kentons*, of which its author confesses that it "narrowly escaped in its agreeable popularity becoming a big seller. But the divinity," he adds, "which has always watched over my fortunes, that they should not become too gross and swollen, wrought the miracle which kept the sales of *The Kentons* well within the bounds of a modest prosperity." Mr. Howells draws the obvious moral. *The Kentons* is his nearest approach to the romantic style; ergo, his fight for realism has been a losing campaign.

Owing to his occupying so influential a pulpit as the "Editor's Easy Chair" of *Harper's Magazine* and to the household-word familiarity of his name, many of Mr. Howells's literary opponents have misjudged his influence. Among them is Gertrude Atherton, who seven years ago became a veritable scold in her tirade against the champion of realism. She charged him with never having penetrated deeply into life, with being a novelist for boarding-school misses, and with having used his influence to cast a blight over American fiction. At that time Mrs. Atherton firmly believed that Mr. Howells was solely responsible for the tameness and insipidity of American novels. But she would hardly repeat her denunciation to-day. For quite recently Mr. Howells mounted the penitent's form, and confessed for one thing that he is not sure now whether he was quite right in what he used to say about the romanticists. Nay, he goes further; he owns that he has waged a losing fight, and that "the monstrous rag-baby of romanticism is as firmly in the saddle as it was before the joust began, and that it always will be, as long as the children of men are childish." His repentance, it will be seen, is qualified, for there is yet sufficient confidence in his early belief to stigmatise his conqueror as a mere

"rag-baby." But in that epithet he has given the game away; to have vanquished so robust a champion as himself romanticism must have more vitality than a rag-doll. He is conscious now that his critical attitude and his exposition of his faith in his novels have had an adverse influence on the sale of his fiction.

Yet it should be recorded to his honour that in two respects his influence has been an invaluable asset for American literature. If he is a realist he has never subscribed to the full gospel of that school; he has stopped, that is, well within the bounds of reticent realism, never straying into that realm of indecency affected by so many exponents of the school. And in the quality of friendliness, so characteristic of his nation, Mr. Howells has never failed. The style proclaims the man. If realism was to be advocated it has been an immense gain that its case should have been put not only without temper but with such good temper. The sunny spirit, the urbane quality, the lovable point of view which have characterised the bulk of Mr. Howells's work are but so many aspects of his own charming nature.

Just as Mr. Howells is a national figure without being a "best seller," so the other novelists of present-day America

The "Best  
Sellers."

may be roughly classified as having a literary or mercantile reputation. Month by month the *Bookman* reports for the curious of the reading world which novels have achieved the distinction of reaching the best-selling category, and at the end of each year sums up the situation in a series of instructive tables. When these tables are compared for two or three years it will be found that among those novelists who enjoy most popular favour, though not always in the same ratio, the following are fairly certain to secure a place in the first thirty: Winston Churchill, Rex Beach, John Fox, F. Hopkinson Smith, Harold MacGrath, Louis Vance, George Barr McCutcheon, Robert W. Chambers, Robert Herrick, William Allen White, Alice Hegan Rice, Mary Johnston, S. Weir Mitchell, James Lane

Allen, Alice Brown, Meredith Nicholson, Kate Douglas Wiggin, Owen Johnson, Mary Roberts Rinehart, Booth Tarkington, Emerson Hough, and Basil King.

Publishing conditions in the United States help to account for this "best-selling" class. While there are one or two houses which make a boast of their ability to force a novel into the "best selling" category, and can support that claim by some remarkable achievements, in which adroit advertising plays a conspicuous part, it is to be feared that most American publishers have succumbed to the national passion for "getting results." Although there is a notable difference in the manner in which they are conducted, the publicity departments of publishing houses are organised in a manner which would astonish the average non-American book-producer. There are still honourable exceptions, firms which take a pride in the quality rather than the quantity of fiction they produce; but in the main the commercialisation of publishing has been carried to excess. Advance notices, anecdotes of authors, portraits, photographs of authors' homes and studies, are among the least reprehensible of the methods employed to "boost" a novel into the "best selling" list. At the same time it must be remembered that not a few of those fortunate novels fully deserve their success on the score of literary merit.

That there are notable exceptions, however, has been made clear in the case of Mr. Howells, and if further proofs are needed they are provided by the absentees of the list quoted above. It will be observed, for example, that the names of Edith Wharton, Mary E. Wilkins Freeman, George W. Cable, and Margaret Deland, not to extend the list, are missing from the "best-selling" galaxy.

Not that Mrs. Wharton has not been a best seller. She has, and may be again. But her audience is not so consistently loyal as that of, say, Robert W. Chambers or Winston Churchill. One reason for this fluctuation of her

popularity may be that Mrs. Wharton is adverse to those adventitious aids which consist in interviews, personal paragraphs, etc. She is sufficient of an artist to wish to be judged by her work alone. And among educated Americans the judgment of that work is very high. Some, indeed, go so far as to proclaim her "Novelist-laureate" of their country. This enviable reputation has been won in fifteen years, for her first story, *The Greater Inclination*, was published in 1899. It was not, however, until three years later that she compelled unusual attention with *The Valley of Decision*, that study of temperament in Italian environment as influenced by the French Revolution which amazed as much by its learning as by its story. To the Italian experiences which influenced that novel were due *Italian Gardens* and *Italian Backgrounds*, volumes which have little more value than further illustrations of the American habit of exacting full toll of "copy" from European travel.

It was by *The House of Mirth*, published in 1905, that Mrs. Wharton justified the faith of her admirers and secured a national audience. And it is probable that she would be still satisfied to be judged by that remarkable novel, or by its successor, *The Fruit of the Tree*, even though the latter has the more serious purpose. Mrs. Wharton believes that in estimating a novel it is the duty of the critic to consider three questions, namely, What has the author tried to represent? how far has he succeeded? and was the subject worth while? In applying these three questions to *The House of Mirth* the answer to the first is that the theme is concerned with a phase of fashionable life in New York; to the second that the novelist has produced a life-like picture; and to the third that the subject was important enough to justify its treatment. The style of the writing is emphatically American; that is, there is a swiftness of manner and an atmosphere of wealth characteristic of Fifth Avenue. In none of her stories has Mrs. Wharton been more lavish of her glittering





EDITH WHARTON



epigrams or her command of striking episode. It is, however, the somewhat unrelated nature of the episodes which strikes many critics as the chief flaw of a remarkable novel ; yet its author might justly answer that the life of the typical Fifth Avenueite has that quality of disconnection to a supreme degree.

While Mrs. Wharton finds her chief *milieu* in Fifth Avenue and Newport, Mrs. Freeman, who began writing as Mary E. Wilkins, has in the main elected to cultivate the more sober field of her native New England. Such a story as *The Heart's Highway*, a tale of colonial Virginia, is the exception that proves the rule, and that Mrs. Freeman was no more satisfied with the experiment than her readers may be inferred from the fact that she has not repeated it. New England is her proper sphere, though there are natives of that region who protest that her carefully detailed studies of New England characters lay too much emphasis upon the narrow, colourless aspects of their lives. The objection is well taken : it is not merely, as has been complained, that Mrs. Freeman's characters are "so common," but that in the bulk they are of a repellant hardness. It is her own sex, too, that the novelist portrays with the greatest severity, for her women, when not wholly selfish, are mostly cast in the Puritan mould. "It is," as Henry C. Vedder has said, "a sombre, a terrible New England that she discloses, full of unsuspected pathos and even tragedy, a New England of warped lives and unwholesome characters and incredible littleness and narrowness, a New England in which there is little peace and less happiness." The last count in this indictment perhaps goes too far ; it may easily escape the reader's attention that such characters as Susan Adkins and the sisters Alma and Amanda really enjoy their misery. In any case, though they may not be lovable, the characters of Mrs. Freeman are never uninteresting. If, too, her style is undistinguished, and deficient in delicacy or colour, it is never lacking in that strength which is essential to its subject matter.

In her short stories, and especially in the *Old Chester* tales, Margaret Deland has much affinity with Mrs. Freeman; her period, that is, is as old-fashioned, and her general atmosphere is almost as trying. This apparent kinship with the hard realism of Mrs. Freeman is in Mrs. Deland's case largely due to the insistence with which she expounds her main thesis of the sorrow wrought in the world by human selfishness. *The Awakening of Helena Richie*, for example, is an *Old Chester* short story planned on a larger scale, for its chief object is to reveal the havoc caused by Helena's self-centred nature. In her later work, such as *The Harvest of Fear*, the same motif is still predominant. Indeed, it may be said that the novel which established her fame, *John Ward, Preacher*, is a variant of the same theme, for religious fanaticism is but another phase of self-indulgence. Of course, the likeness between *John Ward, Preacher*, and *Robert Elsmere*, the hero in each novel being a modern theological martyr, was the theme of much debate, but the coincidence was purely accidental, for the two stories were published in the same year. Yet it is doubtless true that the discussion aroused by Mrs. Humphry Ward's novel contributed not a little to Mrs. Deland's success. There was a saving grace, too, in the American writer's effort, for despite the seriousness of her theme Mrs. Deland, as in all her other stories, suffused her novel with that sunny atmosphere which has led her admirers, aware of her passion for cultivating jonquils, to declare that she writes with a "jon-quill."

Remembering how firmly established and even international his fame is, the absence of George W. Cable from the list of "best sellers" may seem an astounding omission until it is recalled that of late years he has abandoned the rôle of novelist for that of politician. His Creole stories, however, are a permanent addition to the Southern literature of his native land. Mr. Cable, indeed, is as typical of the South as

Margaret  
Deland.

George W.  
Cable.

Hawthorne is of New England. Born in New Orleans, of Virginian ancestry, he fought for the South in the Civil War, and began his writing career as a casual contributor to a New Orleans newspaper. Loss of a commercial position in 1879 determined him to venture on a literary career, and the publication of his Creole stories, contributed to *Scribner's Magazine*, under the title of *Old Creole Days*, at once justified his courage. The large and enthusiastic audience won by that book was extended by *The Grandissimes*, *Madame Delphine*, and *Dr. Sevier*, full-length novels in which he showed that the command of the dialect tale and the sympathetic treatment of Creole life which he had manifested in his short stories was equal to the demands of a larger canvas. Of all the writers who have drawn their inspiration from the South and have attempted the interpretation of that region, Mr. Cable is the most distinguished for literary grace and wistful humour and pathos. Many of his Southern admirers have resented his excursions into the more debatable land represented by his *The Silent South* and *The Negro Question*, oblivious of the fact that his serious studies of the negro problem have an intimate relation to his fiction. If, as Northerners hold, he is to be honoured for the daring with which he has run counter to Southern prejudices, it is equally to his praise that he did not avail himself of his popularity as a novelist to inundate the reading world with countless pot-boilers. He has always respected his public and his art.

When the list of "best sellers" given above is analysed from the standpoint of geography, it will be found that no

The Indiana  
School.

fewer than four of the novelists are natives of the State of Indiana, a fact which gives support to Mr. Howells's statement that Indianapolis is a city in which books are held dear and the art of them prized above any other. The capital of the Hoosier State, indeed, is now prepared to claim supremacy as the literary centre of the United States, just as geographically it is the centre of population. Many explanations have been offered

as to why Indiana produces so many writers, none of them more satisfactory than the guesses as to the meaning of the adjective "Hoosier"; but there can be no question that Edward Eggleston was the founder of the Hoosier school of letters. He, too, was a native of Indiana, and it was his manifold experiences as a Methodist circuit rider which stored his memory with the impressions he afterwards utilised to such excellent purpose in *The Hoosier Schoolmaster*. That homespun story, which created so great a sensation in its serial form, revealed the fictional possibilities of the West and tapped a source of inspiration not yet exhausted. If one Hoosier author, Charles Major, has in his *When Knighthood was in Flower* discovered his most fertile field in the England of the sixteenth century, others, such as Booth Tarkington with his *The Gentleman from Indiana*, have remained faithful to the Hoosier State. In spirit, too, if not always in locality, G. B. McCutcheon and Meredith Nicholson and Emerson Hough belong to the Hoosier school. In the main the adherents of that school belong to the romantic rather than the realistic camp, this being markedly the case with Mr. Nicholson whose *The House of a Thousand Candles* and *The War of the Carolinas* are notable for their poetic sentiment.

Among the popular novelists who own no allegiance to period or locality, a distinguished position is occupied by

Winston  
Churchill.

Winston Churchill, who is often confused with his British political namesake. Although only in his forty-third year, Mr. Churchill has to his credit a series of novels which might worthily stand for a life-work, inasmuch as they form a sequential picture of American history. Judging from his first important story, *Richard Carvel*, it would seem that Mr. Churchill took Thackeray for his model, for that autobiography inevitably recalls *Henry Esmond*, not merely by its style but also by its period. *Richard Carvel* is the starting-point of Mr. Churchill's survey of national development, for it deals with the earliest, the Revolutionary, period he has yet attempted. Although

it did not follow in chronological order, *The Crossing* comes next in point of history, dealing as it does with the Westward movement of American life at the close of the last phase of the Revolution. His intervening novel, *The Crisis*, was devoted to the Civil War days, and set the style of its successor by introducing historical characters. Having in *The Crisis* given his view of the causes of the conflict between North and South, Mr. Churchill reverted to his own days in *Coniston* and *Mr. Crewe's Career*, the former being an impeachment of railroad interests in State government and the latter a supplementary picture of political corruption. The novelist did not confine his propaganda to fiction; as a member of the New Hampshire legislature he was conspicuous in all reform movements, and when he stood for the governorship it was as an anti-railroad candidate. His more recent work has included *A Modern Chronicle* and *The Inside of the Cup*, the latter being a kind of American *Robert Elsmere* type of story plus a virile discussion of many social problems. In *A Modern Chronicle* the novelist unburdens himself on the fascinating theme of the American woman, whose gospel is summed up in the exclamation of the heroine, "You've got to notice me once in a while. If you don't I'll get another husband." Mr. Churchill may have over-refined his heroine to some extent, but he relates the story of her development and her successes and failures with consummate skill. And up to the present he has kept his audience intact, a rare achievement in a country where literary idols are frequently forsaken for strange gods.

Another novelist who has also retained his popularity unbroken is Robert W. Chambers. It was not until 1893 that he abandoned painting for authorship with *In The Quarter*, a lively sketch of his studio days in Paris, but since that year his literary output has been phenomenal. For a time it seemed as though he had determined to execute a whole comedy of American history and manners in such native stories as

Robert W.  
Chambers.

*Cardigan*, *The Maid at Arms*, and *The Reckoning*, but after a temporary reversion to the European scene in *The Maids of Paradise*, a repetition of previous efforts, he settled down to his present avocation as the romantic chronicler of the foibles and vices of the New York smart set. In the matter of vivacious dialogue there is no American novelist who can compete with Mr. Chambers: dialogue is his medium of character revelation, and it is because it is so sprightly that he is perhaps the most popular of all native novelists. Generally his stories are as wholesome as fresh air; his heroes and heroines are lovers of the type dear to the romantic spirit; but owing to his devotion to the smart set and his determination to portray that set faithfully, he is inclining now and then to cross that borderline which in the past has been carefully avoided in American fiction.

Mr. Chambers, however, is not alone in succumbing to the temptation of that borderline. Until recent years the conventional limitations were strictly observed by American novelists. It used to be truthfully said that owing to the public conscience they were compelled to work in a limited field; that they were not permitted "to penetrate beyond the bounds of decency." Thomas Hardy's *Jude the Obscure*, for example, had to be expurgated during its publication in *Harper's Magazine*, and so recently as 1907 there was a pretty passage of arms between George Moore and his American publishers occasioned by a similar problem. But Mr. Moore's conviction that "the day of the Bowdlerizer is a brief one" has already been justified, for American writers are now venturing to explore those regions once monopolised by their French contemporaries. It is not improbable that the change has been brought about by the success of the imported sex novel. The native writer has observed that such productions are allowed entry and sale in America; that they are bought in countless thousands; and has doubtless concluded that such being the case there was no reason why he should continue to neglect so profitable

**The Sex  
Novel.**



a field. But the venture over the borderline has been made in the assumed interests of morality. That is to say, the notorious prevalence of divorce in America is held to justify such sex novels as Robert Herrick's *Together* or David Graham Phillips's *Old Wives for New*, while the social evil is urged as an excuse for such frank realism as Reginald Kauffman's *The House of Bondage*. Perhaps, too, the influence of Tolstoi and translations from the French have been further factors in the abandonment of an honoured American tradition.

Increasing frankness, indeed, is one of the most pronounced traits of current fiction. The restrained realism of Mr. Howells

Owen  
Johnson. has given place to a freer painting of life ;  
for the moment the selective art is being  
ignored. One pertinent illustration of this

trend is provided by Owen Johnson's *The Salamander*, the vogue of which actually evolved a new fashion in the "salamander" costumes. Mr. Johnson takes himself seriously ; in his school and university stories he ran full tilt at many conventions ; and now he has portrayed the revolutionary or investigating girl who, according to his view, can play with the fire without getting scorched. He has travelled far since he wrote *Arrows of the Almighty* or *In the Name of Liberty*, and in his journeyings he has capitulated to the influence of Balzac, De Maupassant and the Russian realists. Yet he would probably contend that the point of view of *The Salamander* is the same as that of *The Varmint*, for in that glorification of the lying schoolboy he was as much in revolt against the conventional boy story as in his new novel he is opposed to the theory that all women must be sentimentalised. It is to his credit, at any rate, that just as his *Varmint* proved better than his boyhood promise, so his *Salamander* "became a conventional member of society—rather extreme in her conservatism." If all investigating maidens had the self-protection habit so strongly developed as Dore they might gain from a repetition of her experiences ; but although Dore is American to the core she is not a common type.

Vigorous as is Mr. Johnson's style, resourceful as he is in devising situations, and startling as he is in the twists of his plots, it must be confessed that although a first reading of one of his stories is an enjoyable occupation, a re-reading is apt to pall. As with so many of the most popular novelists, his lack of poetry is forgotten during a first perusal but becomes painfully obvious on a second. Hence it is not surprising to notice from a comparison of the lists of a few years that the "best selling" novel rarely has any sustaining quality.

This helps to account for the changing nature of the "best-selling" list. Because a novelist has won a place on that roll it does not follow that he will achieve that success a second time. Indeed, the recent history of American fiction is more notable for meteoric triumphs than for a steady winning and holding of popular favour. Such cases, for example, as those of Upton Sinclair, whose exposure of Chicago packing-house scandals in *The Jungle* created so profound a sensation, or of Frances Little, whose winsome picture of an American woman in Japan in *The Lady of the Decoration* made a universal appeal, illustrate the transient nature of "best-selling" fame. There are numerous other authors, too, including Jack London and Rex Beach and James Lane Allen and Basil King, whose experiences exemplify the fickleness of public taste.

On the whole, it is probably true that the leading women novelists—an ever-increasing host—suffer less than the men from the mutability of their audience. Mary Johnston, for example, and Alice Brown and Kate Douglas Wiggin and Alice Hegan Rice can always count upon large sales, largely because, for one reason, they are not so prone to overwrite their market as the men. Miss Johnston is particularly careful in that respect, for her average production works out at one novel in every two years. On the other hand, one of the new-comers, Mary Roberts Rinehart, who specialises in mystery stories, is betraying a tendency to emulate the masculine standard of output.

An exhaustive survey of American fiction is impossible within the limits of such a volume as the present ; even a list of representative names would occupy disproportionate space. It will have been observed, for example, that no mention has been made of the work of Henry James or Frances Hodgson Burnett, but that oversight has been intentional, for those writers, as in the case of Francis Marion Crawford, have virtually exiled themselves from the literature of their native land. If, in a broad view, there is one tendency which more than another is characteristic of contemporary fiction in the United States it will probably be found in a return to romanticism. American novelists are keen to discern the signs of the times, and it has not escaped their observation that such imported novels as A. S. M. Hutchinson's *The Happy Warrior* and Jeffrey Farnol's *The Broad Highway* have achieved a phenomenal critical as well as popular success. In short, Mr. Howells has summed up the situation in his confession that the battle between realism and romance has ended in the defeat of the former. Nor is that fact to be regretted ; for if it is true that the supreme test of fiction is its power to influence character there can be no question that in the sphere of conduct the romantic novel is more potent for good than the realistic story inasmuch as it is more loyal to idealism.

Seeing that the poet as well as the novelist works in the realm of the imagination, and remembering how brave a showing fiction makes in American literature, it might be expected that the poets would also be numerous and their verse a considerable asset in national letters. Such is not the case. Compared with the New England era, the singing voice of America is dumb. This is fully admitted by two such competent authorities as George E. Woodberry and William D. Howells. "The poetic impulse is imperceptible," is the testimony of the former ; while Mr. Howells, after praising the golden age of Longfellow and Bryant and Whittier and Lowell, asks : "Has

**The Return to Romanticism.**

**Poetry.**

the real frightened the ideal from us? Is poetry so essentially of the ideal that it must go into exile with it? Or is it that our poetry is not equal to the claim which humanity has upon America beyond all other lands and shrinks from a duty which should be her solemn joy? They who dreamed that beautiful dream in other days were each at some moment realists in their lives as they were idealists in their art. Each according to his gift laid his offering on the altar of freedom; but has each of our later poets, according to his gift, laid his offering on the altar of justice?" The implied answer is in the negative.

One of the most curious facts in American literary history, to which there is probably no parallel, is that the great Republic has never yet had a poet who was *all* poet in the sense that Wordsworth or Tennyson or Browning was. Bryant, for example, was an editor on active duty for half a century; Longfellow devoted more than a quarter of a century to university professorship; Lowell divided his energies between editorial, professorial and ambassadorial duties. The type of poet, in short, who consecrates himself to the muse from early manhood and spends all his years in her service, is unknown to America. Poetry, with even the most tuneful of her sons and daughters, has been but a part, not the whole, of devotion to letters.

And that condition still obtains. Publishers' lists show that most of the leading novelists, from Mr. Howells downwards, have one or more volumes of verse to their credit, the women writers being specially distinguished for this divided allegiance. If, by way of illustration, an examination is made of the catalogue of such a representative house as the Houghton Mifflin Company it will be found that volumes of poetry are included among the writings of Alice Brown, Margaret Deland, Mary Johnston, and Elizabeth Stuart Phelps. Many, too, have written a considerable amount of occasional verse which has not been harvested in book form. One explanation of such poetic industry among those whose chief labours are

in the field of fiction is provided by the necessities of the countless magazines. In the making up of those periodicals month by month editors are regularly faced by the problem of filling in small spaces at the end of short stories, travel articles, or essays, and a too liberal use of colophons has a heavy appearance. Hence the market for poetic "fillers." The writer, it has been said, who can express his diluted little drop of thought in one verse of from four to six lines is the poet who can best count upon disposing of his wares. Of course, some of the magazines, such as the *Atlantic Monthly*, set a high standard for these colophonic substitutes, but the empty spaces are so clamorous that quality has sometimes to be sacrificed to necessity.

Happily enough, in one respect, this demand for condensed verse coincides with what may be called the unsustained nature of the American muse. In the main it is better fitted to take "short swallow flights" of song than a protracted voyage in the aerial regions of imagination. Perhaps this is an effect of the American temperament: what can be accomplished swiftly has a stronger appeal than a task which entails protracted labour. Perhaps, too, the fact that short poems are saleable while epics are a drug in the market may afford another explanation. Certain it is, however, that most of the volumes of verse published during recent years have represented the harvests of magazine contributions.

But there are honourable exceptions. And among them a high place is occupied by Kate Nichols Trask's dramatic poem, *King Alfred's Jewel*, the blank verse

Mrs. Trask. of which reveals an easy command of that metre. On the score of scholarship alone this poem is a notable achievement, but still more remarkable is the facile manner in which Mrs. Trask holds her learning in solution. Notwithstanding the temptation of her theme, there is no parade or obtrusion of archaic knowledge; on the contrary, her Anglo-Saxon lore colours but does not overload her verse. Highly romantic, too, is the use she makes

of the famous jewel to which she is indebted for her title, for instead of utilising the theories of antiquarians she invents a love motive of her own whereby that costly ornament becomes the pledge of Alfred's unchanging affection for his wife. Although the old story of the burnt cakes is discarded, Mrs. Trask accepts the legend in so far as the King is succoured by a peasant family, whose lovely daughter, Elfreda, is made the occasion of the Queen's jealousy. All through, however, the poem is more concerned to portray its hero as a man of natural body and of quickening spirit met together, and in that high purpose attains a distinguished success. That Mrs. Trask should have sought her theme among English origins is significant of the fact that much American poetry continues the derived inspiration of the New England school.

Irish-American poets, of whom there are many, contribute little to the distinctive verse of their adopted land. They

Irish-  
American  
Poets.

may bind the shield of the United States to the Harp of Erin, but the Stars and Stripes are secondary to the harp. Their muse is Celticism in exile. Denis A. McCarthy's *Voices from Erin*, for example, is pointedly dedicated to "all who in their love for the new land have not forgotten the old," and the burden of those "Voices," as of so much Irish-American verse, is a wistful yearning for the day of return and a grave in Erin's green sod.

Sometimes a publisher, greatly daring, will announce to the world that he is the sponsor of a singer who is assured of immortality in American literature. Such a fanfare heralded the publication of Bingham T. Wilson's *The Hypocrite*, which was acclaimed as the "output of genius," and declared to be richer in "beautiful poetic descriptions" than any other poem in the English language! It may be admitted that Mr. Wilson's attempt to impeach in heroic couplets the misalliance of Beauty with rich and licentious Age is a creditable piece of work, but its offences against taste and its violations of poetic canons are too numerous to allow it to be regarded

as great poetry. Such flaws, indeed, are inherent in much American poetry.

Perfection of form, however, an ability to embody a worthy idea in felicitous expression, is not lacking. Such a choice little volume as the *Semitones* of A.A.C., for example, is a pertinent illustration that not all the wealth of America has sterilised the poetic spirit, for the modest author of those delicately wrought verses is a prosperous captain of commerce, who has kept the lamp of culture brightly burning amid the boisterous winds of the market-place.

Still more distinguished for its evidence of learning, its knowledge of the choicest models, its unerring taste, and an ability to enshrine a poetic thought in inevitable lines, is Edward Gilchrist's *Tiles from a Porcelain Tower*. Spirited translations from the Greek Anthology and from the Danish and Russian and Chinese attest the poet's scholarship, and his command of widely varied metres bears evidence of his close study of the best poets. Perhaps it is in the sonnet form, that surest test of poetic power, that Mr. Gilchrist most approves his gifts. The sequence entitled "In a Mountain Lamasery" captures the soul of Buddhism, while "The Porcelain Tower" is a felicitous example of the perfect expression of a single wave of emotion.

Edward  
Gilchrist.

The tower is fallen : only brick and shard  
 Of rubble-heap show where it used to rise ;  
 The earth with many a painted tile is starr'd  
 That flash'd of yore the hue of sunset skies.  
 No more the bells make music from the eaves  
 That gently upward from each story curl'd ;  
 No more the careless traveller believes  
 This was among the wonders of the world.  
 The thickets push above it and the weeds  
 Hide with rank blossoms the encaustic flowers  
 Of porcelain ; the woolly tufted reeds  
 Nod drowsily thro' the long summer hours.  
 The tower is fallen : shatter'd is the clay  
 That was the pride and symbol of Cathay.

If most of the poets mentioned above continue in theme and treatment the English rather than the American tradition, it must not be imagined there is a total lack of singers who are striving to foster a more national muse. Two examples to the contrary are afforded by John G. Neihardt and George S. Viereck in such volumes as *Man-Song* and *Nineveh and Other Poems*. Of these poets, Mr. Neihardt is the more strictly American product, for Mr. Viereck is of half-German parentage and has been more influenced by foreign models than the author of *Man-Song*. Even Mr. Neihardt, however, is not unresponsive to foreign models, for while his "A Vision of Woman" links him with the pre-Raphaelite school, his "The Passing of the Lion" is indebted to Plutarchian biography. Yet if the former poem is a variant of Rossetti's "Jenny," it must be added that Mr. Neihardt pays tribute to the democratic tradition of America by divining the eternal Womanliness in the person of his fallen heroine. To him, indeed, although sullied by vice, she becomes the type of love's awakener. In other verses he betrays the influence of Walt Whitman without succumbing to that poet's rhymeless form, an indebtedness foreign to his earlier volume, *A Bundle of Myrrh*, which was remarkable for its faithful picture of Western life in close contact with nature. As a younger singer—he is not yet thirty—Mr. Viereck must be judged more by his promise than his accomplishment. Thus far he has been in bondage to Heine and Swinburne and Baudelaire, and has surrendered himself too unreservedly to erotic fancy. Such arresting poems, however, as "The Haunted House" and "Aiogyne" reveal the qualities of the true poet, while his metrical experiments are always interesting even when they are not convincing. In fine he gives excellent promise of becoming an effective poetic exponent of the newer thought of his age.

Whether, however, he or Mr. Neihardt or any other poet will capture the popular ear as Longfellow did seems to admit



of but one answer. In fact, America has had only one poet laureate by grace of the people's election, for since Longfellow the Republic has never possessed a poet whose verse has been so familiar that the sudden sight of his bust in Westminster Abbey would give the travelling American just that *heimweh* thrill which the Poets' Corner effigy of the author of "The Psalm of Life" has awakened in so many of his fellow-countrymen. In the matter of poetry, in short, as may be inferred from the fact that American criticism concerns itself almost exclusively with English poets, the heritage of the older literature has proved a far greater obstacle to original writing than in the realm of fiction.

Just as recent verse cannot compare with the harvest of the New England poets in either bulk or workmanship, so the

**Historical  
Literature.**

last decade has disclosed a falling-off in historical literature. Prescott and Motley and Parkman have had no successors. Nay, it would be difficult to name a writer who can be compared with John Fiske, for although Sydney G. Fisher has in his *The Struggle for American Independence* attempted to correct that historian his effort is nothing more than a well-intentioned failure. Mr. Fisher's style has no affinity with the colour and rhythm of that of the great historians, and although he makes a generous parade of authorities he sometimes misreads them and nearly always fails to fuse his sources with his own text. On the occasions when he attempts a picturesque allusion, his printers sometimes conspire to ruin the effect, as where his comparison of Franklin's arrival in Paris to an incident in an Eastern tale is printed as having been "like a scene from the Arabian Knights."

If, however, there is a dearth of historians of such international fame as Prescott and Motley and Parkman, who, it must be remembered, had the advantage of dealing with nations and periods of world-wide interest, it would be a serious omission to ignore the great body of work in purely American history which has been accomplished in recent years.

Such labours are all the more honourable to the writers in question because by undertaking them they must have known they were giving hostages to their fame, inasmuch as extra-American interest in purely American history is a negligent quantity. Among the many notable works of this class perhaps the highest place has been attained by President Woodrow Wilson's *History of the American People*, a study in the manner of J. R. Green's *History of the English People*, and not unworthy of a niche beside that classic. Individual States have also found their competent historians, while specific districts have been made the theme of such intimate and affectionate volumes as Thomas Nelson Page's *The Old Dominion*. Nor has local history been unexplored, for volumes akin to William Dana Orcutt's picturesque *Good Old Dorchester*, a faithful and loving chronicle of that town's annals from 1630 to 1893, are beyond count. That, also, the more antiquarian side of history is not neglected is obvious from the innumerable volumes of the *Register* and *Proceedings* of such active bodies as the New England Historic Genealogical Society, the American Antiquarian Society, etc.

While in poetry and history a comparison with the past is hardly complimentary to the present, the balance is readjusted by the literature of travel. That is to say, the impetus given to such writing by Irving's *Sketch Book* and Hawthorne's *Our Old Home* is not yet exhausted, even though a slackening tendency is observable. In books of this type the American writer is usually at his best. The appeal of the Old World may not be quite so novel to him as it was to Irving; the dilution of the English strain in American blood produces an inevitable weakening of interest; yet to this day England and Italy and France in that order of importance still constitute the chief themes of the travel literature of the United States. It has already been noted that Mr. Howells's urbane qualities are most in evidence in his records of English exploration, while William Winter's *Shakespeare's England* and many of the

Travel  
Literature.

most delightful of John Burroughs's essays are suffused with that tender sentiment which is characteristic of American enjoyment of English scenes. The Irving tradition has been continued by Alice Brown in her *By Oak and Thorn*, by Anne Warner in her *Seeing England with Uncle John*, and by countless other travellers who have been as enthusiastic and friendly as Irving or Mr. Howells. If the writers who have celebrated the charms of Italy and France and other European lands display a less intimate appreciation of their subjects, they make amends by the ardour of their homage at the shrine of art. During the past decade, too, the American literary traveller has wandered further afield, a truancy which has produced such racy books as Henry A. Franck's *A Vagabond Journey Around the World*, and such scholarly contributions to geographical knowledge as A. V. Williams Jackson's *Persia: Past and Present*. Nor should it be forgotten that highly important reports of classical excavation are issued from time to time by the American Schools of Classical Studies at Rome and Athens.

As American journalism is responsible for the interview, it is not surprising that biography bulks so largely in the book statistics of the United States. Nor,

**Biography.** given the national predilection for personalia, is it other than natural that too many of the some 500 memoirs published every season are of ephemeral or purely national interest. The lives of Senators and other political leaders are rarely contributions to literature, and even the biographies of the Presidents, with such exceptions as Owen Wister's *The Seven Ages of Washington* and John G. Nicolay and John Hay's *Abraham Lincoln*, are little more than post-campaign eulogies. In literary biography, however, much distinguished work has been accomplished during the past decade, for if such "meaty" books as the *Life, Letters and Journals of George Ticknor* are of rare occurrence, Elizabeth Bisland's *The Life and Letters of Lafcadio Hearn* is a work of singular charm in its writing and of abiding interest in its

subject matter. An ideal literary biography, too, is Ferris Greenslet's *The Life of Thomas Bailey Aldrich*, a volume planned on lines of the severest simplicity, fastidious in its workmanship, and respecting the proprieties to an unusual degree. Of even greater merit, because, for one reason, their subjects offered less opportunity, are George H. Palmer's *The Life of Alice Freeman Palmer* and Margarethe Müller's *Carla Wenckebach*. Each is an invaluable addition to the gallery of American female portraiture, and it is a notable fact that both biographies are a part of the history of Wellesley College, for Mrs. Palmer was the President of that famous institution and Miss Wenckebach was the head of the German department. Professor Palmer had the more difficult task as the husband of his subject, but he avoided the numerous pitfalls with singular success in dealing with his wife's personality and in handling her public career presented a vivid portrait of a rare and richly-endowed character. Miss Müller's biography of her friend and predecessor is distinguished for the artistry with which she handles her materials, and the felicity with which she writes an alien language. More recent examples of literary memoirs at their best have included the *Letters of Charles Eliot Norton*, an important addition to the literary history of the last century.

Reference has been made to the fact that American literary criticism exercises itself primarily with English authors, thus perpetuating the example of Lowell, whose most distinguished successors are Paul Elder More and George E. Woodberry. In the *Shelburne Essays* of the former, for example, although the giants of American letters are not ignored, and notwithstanding occasional attention to that Oriental philosophy with which Mr. More is so familiar, it is English literature and English writers that most occupy the critic's attention. Mr. Woodberry is more cosmopolitan in his *Great Writers*, though there again England provides three subjects to the one each of Spain, France, and ancient Italy; but in

his *The Appreciation of Literature* it is English writers to whom he most often refers. America is singularly fortunate in the possession of two such well-equipped and sympathetic critics, for if neither has just that command of illuminating humour which Lowell possessed in so large a measure, they are his equals in scholarship and perhaps his superiors in judgment. Another competent critic is Prosser Hall Frye, although his *Literary Reviews and Criticisms* lacks the urbanity of Mr. More's essays. Of wider scope are J. E. Spingarn's *A History of Literary Criticism in the Renaissance*, Alfred H. Upham's *The French Influence in English Literature*, Martha P. Conant's *The Oriental Tale in England in the Eighteenth Century*, Ashley H. Thorndike's *Tragedy*, and Frank W. Chandler's *The Literature of Roguery*, volumes which are worthy representatives of the careful research now in active prosecution in so many American universities. Allied with these discussions of literary problems is the painstaking editing of English texts in which many American scholars have achieved an international renown.

Next to fiction, books dealing with religion or philosophy contribute the largest total to the annual statistical table.

Religion and Philosophy. The former vary from extreme expositions of the "New Theology" to arguments in favour of the strictest orthodoxy; the

latter are most remarkable for the evidence they afford of a widespread acceptance of William James's pragmatism. Pragmatism, indeed, whether as expounded by Professor James's numerous disciples, or coloured by the pronounced individuality of Josiah Royce, is naturally the most popular philosophy of the United States, for its practical idealism harmonises with the national temperament. Of course it is influencing the religious thought of the country, for Americans are as prone as other men to limit truth by expediency.

One other phase of American letters demands a brief allusion—that phase which may be described as the continuation

of the Thoreau tradition. Strange as it may seem to the alien visitor, in whom the flora and fauna awaken no childhood recollections, the American landscape in all its wide diversity has called forth a wealth of affection among those to whom it is a native environment, and no writer has communicated more of that affection to his readers than John Burroughs. Unlike Thoreau, of whom it has been said that he walked the fields as one who was on the alert for some divine apparition, he has little of that introspective interpretation of Nature which is common to the Wordsworthian school ; but for sheer joy in the beauty of the fields, the colour of flowers, the hum of insect life, and the singing of birds there are few more delightful open-air books than *Wake Robin*, *Winter Sunshine*, *Locusts and Wild Honey*, and *Pepacton*. In his later work, too, Mr. Burroughs has attained a large measure of Thoreau's vision of the Invisible behind the seen.

Nature  
Studies.

With the exception, a transient exception no doubt, of poetry and history, then, American literature is in a robust condition, permeated in all its branches with that freshness of outlook characteristic of the nation. Quite recently an appeal was made to President Woodrow Wilson to do something for the "encouragement or reward of poets and men of letters," but the Chief Magistrate might well reply that if the poets and men of letters do something for themselves the "reward" will inevitably follow. Americans are generous book-buyers ; price is no obstacle if their interest is aroused ; and with such a vast audience to cater for, it is largely the author's fault if his "encouragement" is not adequate. It should be remembered, too, that all the leading publishing houses, such as Charles Scribner's Sons, The Century Company, etc., etc., are not only of the highest repute but are experts in the arts of book production and book selling.

## CHAPTER VI

### PLAYS AND PLAYERS

IF the early Americans distinguished themselves by their opposition to the theatre, as exemplified by the many edicts of Congress against "the exhibitions of shows," their later representatives have made amends by a passion for plays and players such as can hardly be paralleled in any other land. For example, in New York there are fifty high-class theatres as compared with the thirty-two of London, while, as an example of provincial conditions, it may be sufficient to record that Boston has seventeen theatres to Glasgow's six, yet the Scottish city has a population exceeding by more than 200,000 that of the New England capital. Such statistics could be multiplied without limit. In all sections of the country Americans are confirmed theatre-goers, for even the remote towns of the West can always be reckoned upon to give generous support for a "one-night stand."

Naturally, then, theatrical enterprise represents one of the most flourishing and profitable activities of the United States. If a play succeeds in capturing the approval of New York or such cities as Chicago or Philadelphia or Boston, thereby ensuring more than a local reputation, it will often have a run of a full season in the metropolis and then continue "on the road" for two seasons more. Notable plays do not exhaust the interest of playgoers even in three seasons; such popular pieces as *The Music Master*, for example, can play several profitable return engagements in all the large cities; while a classic of the people like *Ben Hur* or *The Old Homestead* has no limit to its drawing power. It follows that where such prizes are possible there are many competitors among producers and dramatists, and that

Rewards of a  
Theatrical  
Success.

condition fully explains why, among so businesslike a people as the Americans, theatrical enterprise is as carefully organised as any commercial undertaking.

Nor has that competition been without its good influence. For one thing it has assisted in the development of a native

**Development  
of a Native  
Drama.**

When the figures for the last decade are examined it is found that whereas ten years ago the number of native authors who had plays produced in a season fell short of forty, for the last season they had increased to sixty-nine. And it is interesting to observe that this increased representation in serious drama coincides with a marked decrease in the number of native composers of musical comedies. This strengthening of American playwriting on its higher side has been so gradual as to have almost escaped recognition.

Even Mr. Howells was unaware of the fact until an English friend revealed it to him. Here is the confession he made two years ago, with his comments on the drama of his native land: "I had greatly admired the modern English drama with hardly a question of its superiority to ours, but last summer, when I was expressing my high sense of it to an Englishman in London, he said, 'Yes, but you know you are doing much better things at home,' and though he gave me no instances, he set me thinking, and I thought I perceived that in their very difference from the English things which I had so admired there was that which at least equalled our things with theirs. I thought I saw that while the English dramatists painted manners so wonderfully well, ours painted nature our everyday American nature, which at the bottom of its heart is always human nature. If they did not paint manners so well it was perhaps because we had none to paint, or perhaps because our customs, which we make do for manners, change so rapidly from day to day, from Boston to Pittsburg, from to-morrow to the day after; and from Pittsburg to Oklahoma, that the cinematograph alone can catch them. Besides,



our drama is still very new. Before the great Civil War which fertilised the fields of thought among us, as well as the fields of battle with the blood of its sacrifice, we had no drama which was essentially American except the wretched stage travesty of that most essentially American novel, *Uncle Tom's Cabin*. But now already we have a drama which has touched our life at many characteristic points, which has dealt with our moral and material problems and penetrated the psychological regions which it seemed impossible an art so objective should reach. Mainly it has been gay as our prevental mood is ; mainly it has been honest as our habit is in cases where we believe we can afford it ; mainly it has been decent and clean and sweet as our average life is ; and now that Ibsen no longer writes our new plays, I would rather take my chance of pleasure and profit with a new American play than with any other sort of new play."

Some allowance for the ardour of a convert must be made in estimating the value of that statement, yet so far as opportunity for the American dramatist is concerned Henry Arthur Jones is as optimistic as Mr. Howells. "In the speech and life around him," the English dramatist says, "as even a foreign visitor may clearly see, there is a steady stimulation for the most ambitious of American playwrights. In other words, the main concern, the main preoccupation of the American dramatist, present or future, if there is to be a national drama in America and a drama that is literature as well, must be with his own people, their thoughts and their speeches, from the great impulses that move within them to the minutiæ of life and manners that the theatre also records." Mr. Jones is envious of the verbal material available for the American dramatist, the common language of the people, alive with lusty young idioms and the like.

But of most interest is his phrase—"if there is to be a national drama in America." That raises a question of more

importance than the commercialisation of the theatre which so disturbs some critics. Now a national drama naturally postulates a nation, and that suggests two other questions : Is America a nation, and does not the cleavage between North and South and between the North and South and the West present too serious an obstacle to coherent nationality ? Than the struggle which had issue in the Civil War the history of the world has no record of a more intense conflict of passions and fanaticism ; and since that crisis there has grown up in the far West a type of life which has little in common with that of the North or South. At the present moment, then, a drama which shall be faithful to Northern ideals would have little appeal to the South ; a play which reflected the atmosphere of the South would be uncongenial to the North ; and neither the one nor the other could be relied upon to awaken a responsive chord in the West. One of the States, Kentucky, has so far recognised this clash of interests as to have passed a law prohibiting the performance of plays which are " based upon antagonism alleged formerly to exist between master and slave," or that excite race prejudice.

When requested to deliver an address upon this theme several years ago the present writer solicited the opinions of some of the leading playwrights and theatrical producers of America, whose views, as they have not been published elsewhere, may be here usefully summarised. The late Clyde Fitch, who excelled in the comedy of American manners, held that national drama should reflect absolutely and truthfully present-day life and environment, adding that " what is done by an American belongs to America." Charles Klein, the author of numerous highly successful dramas, including *The Music Master*, *The Lion and the Mouse*, and *The Third Degree*, gave his views at greater length. " I should think the following essentials constitute a national drama : American locale, American subject, American author. The American national drama should reflect the customs, attitudes, points

Conditions of  
a National  
Drama.

of view, and particularly the ethical view-points of Americans, in contradistinction to the foreign mental attitudes, for we have a far more elevated view of womenkind than have the Europeans. The subject of the play need not necessarily be 'sex instinct,' but it will be found that the relation of man and woman in itself constitutes drama that only requires 'story' to set it in motion, as love should be an element, if not the element of the play. It is a difficult question to answer satisfactorily. National drama is the drama of a nation: the national drama of America is development; the rapidly growing gulf between the masses and the classes; socialism; national integrity *versus* a growing dishonest commercialism. All this makes drama; it is nearly always the conflict between love and duty, or the conflict between the spiritual and material self, or the conflict between the instincts and reasoning faculties, with local American atmosphere and conditions."

In essential agreement with Mr. Klein are the views of Langdon Mitchell, whose *The New York Idea* is a wonderfully successful example of his theory in practice. "What is really essential in a national drama," he holds, "is nothing external, nothing outside, for instance, dress and the fleeting manners of a decade. The essential thing in the national drama is the national spirit, the more or less national point of view. For instance, in our own country, we move and breathe and live in an atmosphere profoundly un-European, profoundly un-English and equally un-Continental. No foreigner can realise at a glance, or even in a long time, the abyss of difference between the American and the dweller in Europe, even though their civilisation be on the same level. Freedom, democracy, the decay of sectarian religion, the endless opportunities of a new country, climate and the mixture of race have all combined to create a new man, and the new man, the American, has a point of view which in its depth is thoroughly un-European." At the same time Mr. Mitchell would not debar the playwright from such local or temporary

material as manners and customs or the slang of a given period.

Between David Belasco and the late William Vaughn Moody there was remarkable agreement in that the producer and the playwright argued that an endowed theatre was essential to the production of a national drama. And yet Mr. Belasco and Mr. Moody has each demonstrated his complete independence of such extraneous assistance.

Perhaps, too, they were unconvinced by the failure of the endowed-theatre experiment in Chicago, and by the similar fate of kindred ventures. By this time, however, Mr. Belasco may have changed his opinion, for in the interval the most promising enterprise ever attempted in America has

**The New  
Theatre  
Experiment.**

ended in disaster. That is to say, the New Theatre experiment of New York fared no better than the Chicago attempt to establish a non-commercial playhouse. Yet many of the conditions were highly favourable. The movement had behind it a number of the wealthiest men of New York, who subscribed most generously in the hope that the New Theatre would render for the American stage a service akin to that which the Theatre Français performs for the stage of France. The building, for which a picturesque site facing Central Park was secured, was the most costly and elaborate playhouse ever erected in America, the interior decorations being unusually ornate. Some of the most accomplished players were engaged for the opening season ; great care was exercised in the selection of the managing staff ; and the backers of the enterprise let it be understood that no mercenary consideration as to whether a play was likely to be profitable or the reverse was to weigh for one moment in selection or production. Yet this brave attempt to win the stage from commercialism and create a shrine of dramatic art in New York failed so completely to attract public support or interest that it had to be abandoned. It may have been that the building was too large, that its acoustics were wretched, and that it was a

mistake to build a theatre in such a remote district ; whatever the reason or combination of reasons, the fact remains that New York has decided against an endowed theatre.

Nevertheless an American drama has been evolved and is growing in strength and variety every season. As it antedated the New Theatre, so it has survived that praiseworthy experiment. Dates are treacherous things in connection with the movement of thought, yet it is undoubtedly true that prior to 1860 there was no vestige of a national drama in America. Even such a well-known favourite as *The Old Homestead* is a post-war production, while such kindred productions as *Shore Acres* and *Sag Harbour* date respectively from 1892 and 1900. Those three plays, which have much affinity to melodrama of the best type, are landmarks in the history of American drama, for they are among the earliest examples of that faithful picturing of native conditions which later dramatists have refined and carried to a much higher pitch.

Both phases are illustrated by the plays of Augustus M. Thomas, one of the most prolific of living playwrights. In his early work, such as *In Mizzoura* and *Arizona*, he might have been classified with Denman Thompson and James A. Hearne, but in *The Witching Hour* and *The Harvest Moon* he departed from his localism to a more national field. *The Witching Hour*, indeed, so far as its theme is concerned, might be placed in the category of international drama, for America has no monopoly of interest in the phenomena of psychic suggestion ; Mr. Thomas, however, gave a truly national twist to his subject by illustrating his theme by purely American characters. In the sequel to that play, *The Harvest Moon*, which is concerned with a practical application of mental suggestion to the realm of heredity, Mr. Thomas does introduce a Frenchman—an admirable stage Frenchman—but that is merely by way of foil for the American puritan family which he uses to adorn his moral.

Still more typically American, however, are such plays as *The Rose of the Rancho*, *The Girl of the Golden West*, *The Great Divide*, *The Easiest Way*, *The New York Idea*, *Typical Plays*. *Mrs. Wiggs of the Cabbage Patch*, *The Kreutzer Sonata*, *The Round Up*, and *The Man of the Hour*. Of course, this list could be extended almost indefinitely, but to do so would hardly enlarge its representative character.

Much of the charm of *The Rose of the Rancho* was due to that poetic stage management of which David Belasco holds the secret, yet for the student of the drama its chief interest consisted in the adroit manner in which the alert American temperament was set in contrast with the "to-morrow-will-do" spirit of the Spaniard on the Pacific Coast. The opening scene revealed the dreamy loveliness of the mission garden at San Juan Bautista, the colour and hot sunshine of which, with the drowsy priest in the alcove, struck the key-note of Spanish indolence. Even the wheelbarrow which passed across the stage squeaked in discord for lack of the oiling which laziness was too lazy to attend to. There were many other deft touches like that, all helping to heighten the impression of the languorous Spanish temperament. But had this land of flowers and smiling beauty no other parable to teach than that pleasure is the goal of human life? Far from it. "That nasty word 'business'" fell upon some startled ears. For in that lovely rancho an end had come to the *dolce far niente* life which had passed so softly there. Hot-foot on the heels of the Mexican war swept the tide of American invasion, bringing with it many of the evils and some of the honour of that "larger destiny" for which one spirit, at least, in that garden of flowers was on the alert. Of course, the play did not lack the prime motive of drama, the passion of love, but even that was handled as a contest between a woman's divided allegiance to race and love, thus throwing into still greater relief the contrast between the American and Spanish natures.

Another American trait, the passion for gambling, provided the theme of *The Girl of the Golden West*. As the title indicates, California again furnished the geographical setting, but with the difference that instead of a flower-embowered mission garden the scene was laid amid the abysmal depths of snow-clad cañons. Here the Girl, who owned and ran the Polka Saloon, was the sole representative of her sex in a rough mining camp, and she is the prize for which the heaviest stakes are hazarded. But the gambling motive was the thread which held all the episodes together. Every character, even down to Billy the Indian and his squaw, was in thrall to the gambling spirit. The loadstar of gold had cast its spell over all, and the likeness was obvious in every man who frequented the Polka Saloon, for each was where he was because he was taking his chances of attaining wealth without giving an honest *quid pro quo* in return. The Girl herself became at last the object of possession and the stake in a poker game. She is won by Jack Rance, the villain of the plot, whereas her love had gone out to Dick Johnson, the road-agent, who was hated by all in the camp. But there was another poker game to be played, for when Dick is caught hiding in the Girl's cabin she persuades Jack to play with her for the high stake of her lover's life. In that episode the gambling spirit received its most vivid illustration, inasmuch as the Girl does not hesitate to cheat to secure the triumph upon which she had set her heart. Indeed, she was a gambler to the end, for while the storm rages outside her mountain hut and obliterates the trail in fast-falling snow, she determines to risk everything on a new path with her hardly-won lover to guide her feet.

Because of the poetry of the one and the tragedy of the other, it is quite probable that *The Rose of the Rancho* and

*The Girl of the Golden West* might be enjoyed by an audience unfamiliar with American life; but that William Vaughn Moody's

*The Great Divide* could be appreciated by any save a native

"The Girl of  
the Golden  
West."

"The Great  
Divide."

audience is questionable. For something deeper, more vital than geography is implied by the title of that play; what really is the great divide is no chain of mountains but that high wall of temperamental difference which holds the East aloof from the West, sharply separating the peoples of the two regions in as profound an antagonism as though they were parted by the poles. On the one side stood Ruth Jordan, all compact of the East, on whom the burden of the difference was to press with the heaviest weight; on the other was Stephen Ghent, the type of the West, for whom the problem was to be equally distressing because his mental equipment was of the primitive kind. In Stephen were incarnated those primitive passions which rise to the surface in most men when they are removed from the veneering influence of civilisation; in Ruth were those romantic ideals and longings which surge in the soul of the conventionally-trained woman when brought in contact with nature and human life in the rough. Slowly but trenchantly as the drama moves forward the more ordered view of life which prevails in older human communities breaks in little by little on the bewildered mind of the primitive man, throwing into relief that soul of goodness in things evil which persists even in unlikely places. All this may be placed to the credit of the East, but something of that praise is weakened by the non-responsiveness of the East to the growing advance of the West. The problem is worked out in the terms of the severest test, namely, that of love and marriage, and in its total effect *The Great Divide* is so native to American environment that it gives the measure of the great loss to American drama occasioned by its author's too early death.

More debatable ground was occupied by Eugene Walter in his *The Easiest Way*, a frank study of "Tenderloin" life for which he had prepared the way by *Paid in Full*, another cross-section of sexual relations. Mr. Walter has written other plays, but none so characteristic of native conditions as *The Easiest*

"The Easiest  
Way."



Way. For heroine he made choice of a beautiful young actress who had become the mistress of a wealthy New Yorker, but at the opening of the play she, while on a holiday, had fallen in love with an honest but much poorer man. As her lover realises that she cannot be happy without the luxuries which her "friend" has provided in such liberal measure, he, after receiving her pledge of love and promise to return to a clean life, departs for the gold-fields to win a fortune. But the test is too severe. On returning to New York the heroine finds it impossible to secure an engagement, owing to the influence her "friend" exercises in the theatrical world, and in the end she returns to him as his mistress. That is the "easiest way." The play was discussed from many points of view, but little attempt was made to impeach its truthfulness as a picture of American theatrical conditions. Nor was it possible to question the faithfulness of its dialogue or the skill of its technique.

Not the irregular connection of mistress and "friend," but the conventionally correct relation of marriage plus the American facility for divorce was the theme of Langdon Mitchell's admirable comedy of manners entitled *The New York Idea*. Such a classification, however, does not exhaust the contents of that satire. Mr. Mitchell's moral reaches beyond the divorce-made-easy conditions of his native land; he is equally concerned with that conception of marriage of which those lax divorce laws are the embodiment. It was a tangled situation on which the curtain rose. Cynthia Karslake had, in a tiff of temper, left her husband; had secured a divorce of the Sioux Falls brand; and was on the eve of wedding a pompous old judge, who would undoubtedly cause more outbursts of temper ere the ceremony was many days old. Mr. Phillimore, the judge in question, had only just divorced his wife, and the fates mixed these four persons up in a tragic manner. The tragedy consisted in the flippant conception of marriage common to all. "Our girls are brought up to be

ignorant of life. They are ignorant of life. Life's a joke, and marriage is a picnic, and a man's the shawl-strap." Again, "Marry a man for a whim, and leave the rest to the divorce court—that is the New York idea, correctly stated." It is that, rather than easy divorce, which is the central theme of the play. As a matter of fact the divorce laws were not lax enough for Cynthia and her husband; a flaw in the proceedings left them united when they thought they were separated. And that flaw is made the occasion of revealing the reality of their love for each other. "Ours was a premature divorce, and you are in love with me still." But that satisfactory conclusion is only reached after the husband has aired some wholesome opinions of American women: "You have taught me what the American woman is—a firefly—but the fire is so cold that a midget couldn't warm his heart in it, much less a man." And an English visitor is made to sum up the case with the remark that "Some of your American girls are the nicest boys I ever met." It is obvious, then, that Mr. Mitchell had the courage of his convictions, for he declared that he wrote the play purposely to offend some women. But it pleased more than it offended, as indeed its deft workmanship and sparkling wit made inevitable. As a comedy of manners *The New York Idea* has not been excelled by any American playwright.

Of a more homely type, akin to the *Sag Harbour* manner, *Mrs. Wiggs of the Cabbage Patch*, a story of everyday life in rural Kentucky, depended for its interest upon a homespun heroine of unfailing cheerfulness. The situations were not dramatic, but excellent acting atoned for that flaw, and for the rest Mrs. Wiggs's abundant supply of good humour, ample for all in the radius of the cabbage patch, ensured a great success for a play which had already become familiar to many in its book form. Few comedies have illustrated more cogently the heroism which may be displayed in bearing up in the face of adverse conditions.

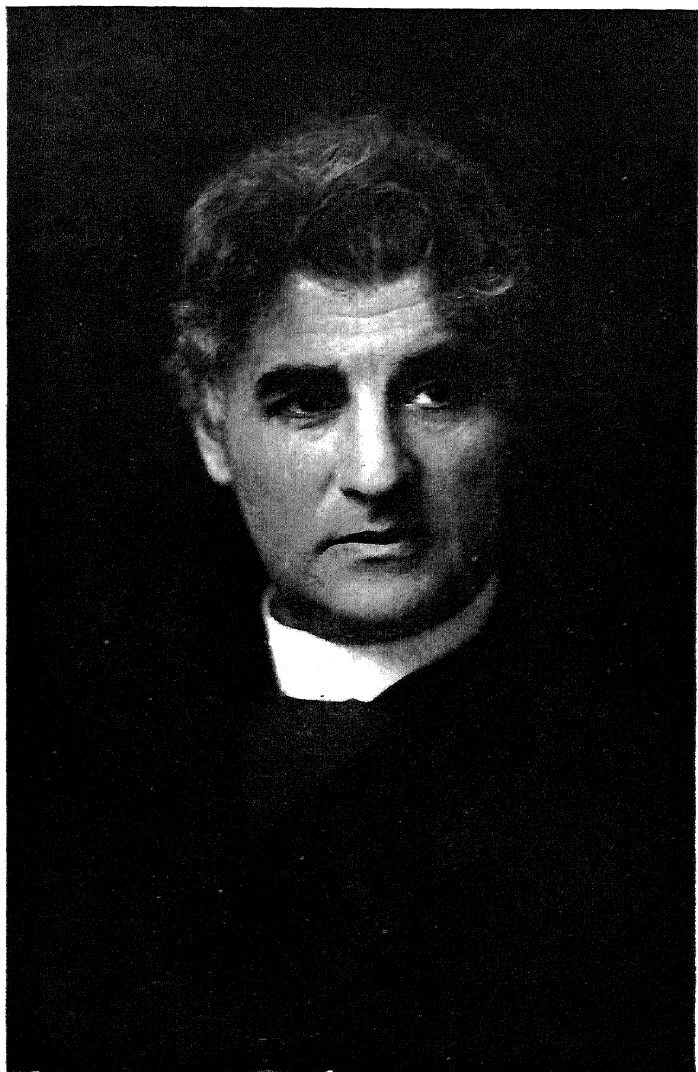
Quite another phase of American life, the Yiddish environment and traditions of so many immigrants, was dealt with in Langdon Mitchell's oddly-named *The Kreutzer Sonata*. Although the story opens in Russia, the scene is quickly transferred to American soil, in order that the fallen heroine may begin a new life. But the atmosphere of democracy acts upon the Jewish temperament in an unexpected way; the exiles soon learn that all they have been taught in their native land as to morality and parental obedience simply "isn't so." In other words, *The Kreutzer Sonata* is a stage commentary on the fact that an Americanised Jew is a dejudaised Jew, to whom Christianity remains as far off as ever. Nor are there compensations for such of the race as oppose a stern traditionalism to their new environment. The heroine's father attempts the experiment and his life falls in ruins around him; and when the heroine herself hazards the same experiment it is with an even more fatal result. The play does not suggest a remedy; it deals with the facts and leaves them when they have worked out their destiny. But it is a vivid and truthful picture of Judaism as influenced by American conditions.

Such plays as *The Round Up* and *The Man of the Hour* are equally typical and racial, the first because of its local colour, and the second by reason of its relation to municipal corruption. *The Round Up* is primarily a romance of Arizona, plus a moving picture of human passions adroitly set against such a nature background as half explain those passions; *The Man of the Hour* is so American in its atmosphere, dialogue and theme that it would bewilder any save a native audience. Here we have that clash of ward boss with ward boss and both in conflict with the mayor, which needs American understanding for its appreciation; hence the play is a distinct addition to native drama. It abounds, too, with characteristic dialogue and quick-change situations.

Although no account has been taken thus far of the musical comedy type of production, it must not be imagined such entertainments are lacking. On the contrary, the "Girl and Music Show," the "Girl and Music Show" is a flourishing institution in the United States, employing innumerable librettists and composers, and a vast army of fascinating chorus girls. There is no necessity to characterise these productions at length, for they have a startling family likeness and do not profess any high ambitions. Besides, the type is too well known by reason of many successful importations.

More important are the attempts which have been made to create a poetic drama. In this excellent work the leadership belongs of right to Percy Mackaye whose *Jeanne d'Arc*, *Sappho and Phaon*, and *Mater* have stood the test of actual staging. Unfortunately, however, Mr. Mackaye has not yet discovered a native theme for his muse; and in that respect Olive Tilford Dargan is in the same category, for her *Lords and Lovers* depends upon ancient English history for its inspiration. None of Mrs. Dargan's plays have yet reached the stage, but in mastery of technique and dramatic characterisation she stands in the front rank. The demand for poetic drama, indeed, is small, although revivals of stage classics are usually well patronised. This is specially true of Shakespearean drama, in the exposition of which most of the leading players still find their chief ambition. If, too, foreign actors of repute elect such rôles as Hamlet, Lear, Macbeth, or Romeo, the American theatre-goer is ever ready with generous support.

Doubtless the activity of playwrights has exceeded that of producers, an inevitable situation considering that it is less costly to write a drama than to prepare it for the stage; and, of course, there are frequent and loud complaints that embryo Shakespeares are denied managerial encouragement; but on a broad view there can be no reasonable ground for



DAVID BELASCO



asserting that producing enterprise is not commensurate with creative talent. Far from it, indeed. Austere critics maintain that the American drama is over-commercialised, forgetting that even theatrical industry is also a question of supply and demand. Of recent years a disturbing factor has been introduced in the form of an amazing predilection for moving pictures, which has almost emptied the cheaper seats of the leading theatres, but already there is a reaction which suggests that that phase is only temporary.

Among the managers who are conspicuous for unwearied services in the best interests of American drama an enviable position is occupied by David Belasco. No taint of commercialism has sullied his unique record. Indeed, those who know him most intimately unite in the almost incredible testimony that money does not interest him in the least. He has, as a matter of fact, practically the child's attitude towards dollars and cents. For example, during a rehearsal at which one actor persisted in a wrong interpretation of his instructions, he, taking a dime from his pocket and holding it up, addressed the culprit thus: "Mr. —, if you do it right this time you shall have this dime!" On the other hand, he once made a promise to one of his stars that he would make her a personal present of fifty cents for every time she acted, and he has kept that engagement faithfully to the present day, although by this time it has involved a big sum. Mr. Belasco exhibits the same indifference to money in mounting his plays. Because a wealthy New Yorker of the type who would only smoke expensive cigars was one of the characters in a certain play he insisted that the actor taking that rôle should always be provided with such cigars, an attention to realism which was utterly wasted on the actor in question, who would have preferred to use his own cheaper brand. Again, in selecting the properties for a French domestic interior he gave orders for the purchase of a costly genuine old French chair, and at once detected and declined to allow the use of a

cheaper replica which his business manager tried to substitute for the real article. Indeed, one of the hardest tasks of his *entourage* when he is visiting the cities in which his companies are playing is to keep him at a safe distance from all curio shops. Nevertheless his property room is crowded with valuable genuine antiques, while the green-room of the Belasco Theatre in New York holds enough treasures to stock a museum.

But it is for his genius in moulding a play into shape, evolving its most effective interpretation, planning its setting, and arranging its lighting that Mr. Belasco is even more remarkable than for his disregard of cost. Born in San Francisco fifty-five years ago, his first experience of stage life was gained as a call-boy at one of the theatres on the Pacific Coast, but when he journeyed to New York in 1882 he carried with him the manuscript of *La Belle Russe*, which scored a pronounced success when produced by Lester Wallack. From that date the chief events of his career have been the almost annual productions of plays, written either by himself or in conjunction with other authors. Whenever he has taken in hand the play of another writer it has always been with a triumphant result ; indeed, in the long list of his productions it is impossible to recall an absolute failure. He has, in fact, a genius for stagecraft, not merely in adapting his own work or the work of others for effective presentation, but also in awakening the utmost ability of the players who come under his direction. He will not foist a "star" on the public ; he adopts the wiser plan of giving an actor or actress an opportunity to prove their right to stardom. Perhaps his gift of calling out the best in a player was never better illustrated than in the case of Nance O'Neill, an actress with considerable possibilities who had lost a large measure of her reputation when Mr. Belasco suddenly took her in hand. In a flash she achieved a triumph such as had never before fallen to her lot.

After twenty-five years of strenuous labour, Mr. Belasco,



in 1907, at last realised his ambition to possess a theatre of his own, planned and built and decorated in harmony with his ideals. Named at first the Stuyvesant Theatre, in honour of the last Dutch governor of New York, the building has since been more appropriately re-named the Belasco Theatre, and although many new playhouses have been erected in the interval it is still unique for many admirable qualities. Mr. Belasco's idea was to construct an auditorium which should convey the effect of a living room in the highest sense of that phrase, a room wrapped in the atmospheric intimacy of which the spectator, whether in an orchestra stall or in the last seat of the balcony, would feel not so much that he was in a public place as in a private house to which he had been personally invited. This sense of intimacy is heightened by the comparatively small size of the theatre—it seats only 1,000 persons—and by the rich but subdued scheme of decoration in amber and golden browns and faded green blues. No "incidental music" ever disturbs the progress or sequence of a drama presented in the Belasco Theatre, and even the curtain-raising is announced merely by so many intonations of a musical gong. In addition to the Belasco Theatre, Mr. Belasco also controls the Republic Theatre in New York and numerous other playhouses in the great provincial cities.

Among the other leading managers of the United States, the most conspicuous are Charles and Daniel Frohman, Klaw and Erlanger, the Shuberts, Cohan and Harris, etc. At different periods various theatrical trusts have been formed, much to the ire of such candid critics as *Life* and other independent periodicals, but as realignments are carried out with such startling rapidity and frequency, it would be futile to discuss such enterprises. On a broad division it may be said that the rival camps are now illustrated by the Frohman *versus* the Shubert interests plus the Keith activities, which, however, are restricted to vaudeville. Mr. Charles Frohman is said

The Belasco  
Theatre.

Other Leading  
Managers.

to control the largest theatrical business in the world, and is manager for many of the most popular players, including Maude Adams, John Drew, Alla Nazimova, William Gillette, Francis Wilson, Marie Doro, Billie Burke, Ethel Barrymore, etc. On the other hand, the Shuberts, who control twelve theatres in New York and over fifty in other cities, number among their "stars" E. H. Sothorn, Julia Marlowe, Effie Shannon, and John Mason.

Whatever trust may be in the ascendancy there are always a few individualists engaged in valiant enterprises. Several

**Theatrical  
Individualists.**

years ago it was Arnold Daly who made a brave effort to found what he called the Theatre of Ideas, which was to exploit Art and scorn Money. America, Mr. Daly declared, knew nothing of the "intellectual significance of the stage"; it was his ambition to teach it the distinction between the play of unessential emotions and the play that appeals to the mind. And, to carry his scorn of money to the extreme point, he decided to abolish the free-list even for dramatic critics. That the Theatre of Ideas did not succeed has not deterred other enthusiasts from attempting similar experiments. Winthrop Ames, for example, who was associated with the New Theatre experiment, has his Little Theatre in New York for the exploitation of dramatic oddities, but he also has an orthodox theatre upon which he doubtless depends for the dollars which are needful to finance the less popular playhouse.

According to the "thirteen dramatic definitions" which were contributed to the *Century Magazine* by George Nathan,

**The Press  
Agent.**

in the American theatre " 'the play's the thing' in the following proportion: 1. The 'star.' 2. The press-agent. 3. The scenery. 4. The lighting effects. 5. The modiste or costumer. 6. The play (provided the play is not a good play)." Among these elements of success an important rôle is enacted by the second, namely, the press-agent. Hence the joke which is constantly cropping up in various forms. The standard type may be

inferred from this example: The star, addressing her press-agent, exclaims "I've lost my diamond tiara!" To whom the press-agent rejoins, "How much is it worth?" "That's up to you," is the retort of the star; "it ought to be worth at least a column." For it should be remembered that the efficiency of a press-agent is estimated by the number of columns about his star which he can get printed by the newspapers.

Perhaps some managers have an exaggerated estimation of the value of newspaper publicity and the necessity of securing the goodwill of dramatic critics, but nearly all neglect no means to obtain that publicity. It is true the duties of the American press-agent are not confined to newspaper campaigns; in most cases he is also an advance manager who has to arrange numerous details with the theatre, with the bill-poster, with the transport authorities, and with hotel proprietors, etc.; but, as noted above, in the last resort his efficiency is judged by the extent to which he can engineer a newspaper "boom" for his star and show. Many startling devices have been utilised to attain those ends. For example, a press-agent on one occasion fired off a revolver from a private box, apparently at one of the actors, but in reality into the air, and although he was fined \$50 for that escapade he was rewarded by an amount of free advertising which he could not have purchased for \$10,000. Again, Anna Held was once boomed into publicity by the announcement that she took milk baths, an assertion which was backed up by a parade through the town of the actual "cow that gives the milk that Anna Held uses in her daily baths!" An actor who was known to travel with two or three pets was once exploited by a newspaper article which declared that he travelled with a whole menagerie, and the press-agent bolstered up his story by sending his star sufficient animals to create the desired sensation. The present writer was once the innocent cause of a mild "boost" for Julia Marlowe. As he was not as enthusiastic in his praise of that actress as her manager desired,

a huge placard was circulated to call attention to the fact that the unfortunate dramatic critic was "one in 500,000," for while he did not "like Julia Marlowe" the other 499,000 "loved" her. As Miss Marlowe was not playing to crowded houses it was open to the unlucky critic to retort, "Then why don't they go to see her?"

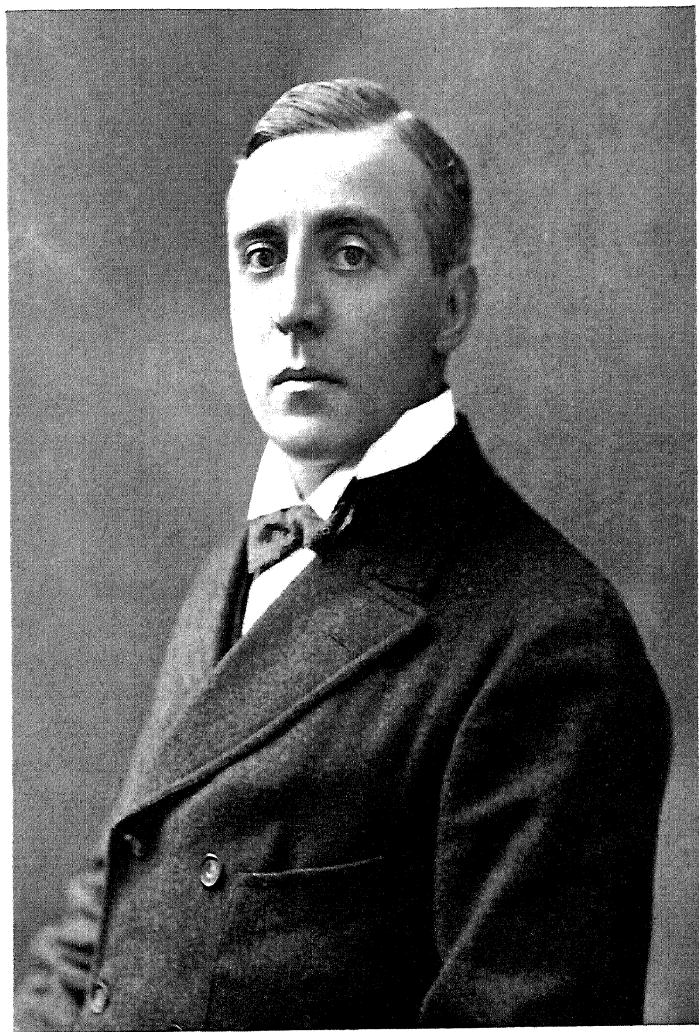
Apart from such eccentricities, however, the press-agent who confines himself to dignified methods and is unsparing in his labour is of real service to a company on the road. The dramatic editors of the various newspapers are in need of portraits and photographs of scenes, and their hungry columns have ample space for personal "stories," anecdotes, abstract narratives of the play, etc., etc., and it is the press-agent's duty to see that all these reasonable demands are met. And they are fully met, for there is no country in the world where theatrical publicity is more skilfully organised.

If, then, American dramatists can rely upon the services of competent producers and managers, and upon the use of admirable theatres, and the strenuous labours of inventive press-agents, how, it may be asked, are they served in the matter of exponents for their plays? Admirably. Apart from those actors of English birth and training who seem to have settled permanently in the United States—among whom George Arliss, William Faversham, and Robert Mantell may be cited as representative of the position won by these exiles—the players corps of America is fully competent to meet all the demands of native dramatists.

Since the too-early death of Richard Mansfield, the position of the leading intellectual actor of America has been occupied

Edward H.  
Sothorn.

by Edward Hugh Sothorn, the younger son of the E. A. Sothorn of Dundreary fame. His early efforts, however, were so unpromising as to make his father declare, "Poor Eddie is a nice, lovable boy, but he will never make an actor." By close study, pluck and confidence, plus unwearied application he has completely falsified his father's prophecy. No doubt his



E. H. SOTHERN



seriousness sometimes leads him to overweigh his parts, for in his Hamlet, for example, his interpretation is pitched in a key of unrelieved melancholy. This mood is more effective when he assays such a rôle as that of Rodion Raskelnikoff, but it colours and lowers the romantic note of his work in such plays as *If I were King* and *When Knighthood was in Flower*. Yet that Mr. Sothern can disport himself with the best comedians was demonstrated to the hilt by the irresistible interpretation he gave of Lord Dundreary when he revived his father's most famous play. Having won an assured position it is to Mr. Sothern's honour that he has utilised his opportunity to win an audience for the poetic drama. For example, it was to his enterprise that American playgoers were indebted for the production of such dramas as *The Sunken Bell*, *John the Baptist*, and *Jeanne d'Arc*, while that forbidding play, *The Fool Hath Said*, was staged, as he confessed, irrespective of any public patronage. "The most remarkable thing about these productions," he once said, "is the attitude of my friends. They take such a gloomy aspect of the matter—quite as though I were being driven into something disagreeable against my will. They sort of take a fellow by the hand and pat him on the shoulder, you know, and they seem to say: 'Well, old fellow, if you must do this sort of thing, of course I wish you well. But I'm really sorry for you.' It never seems to occur to them that I am doing this because I like it." And Mr. Sothern has been justified in the stand he has made for high ideals, for his enterprise has invariably been rewarded with success.

Another popular actor, but of far lighter calibre, is John Drew, the representative of one of the oldest player families in America. In his younger days he achieved much distinction in classical comedy, but of later years he has been cast principally in what may be called the dress-suit comedy of modern manners. Consequently the *elan* and character drawing which marked his earlier work have given place to that ease of manners which

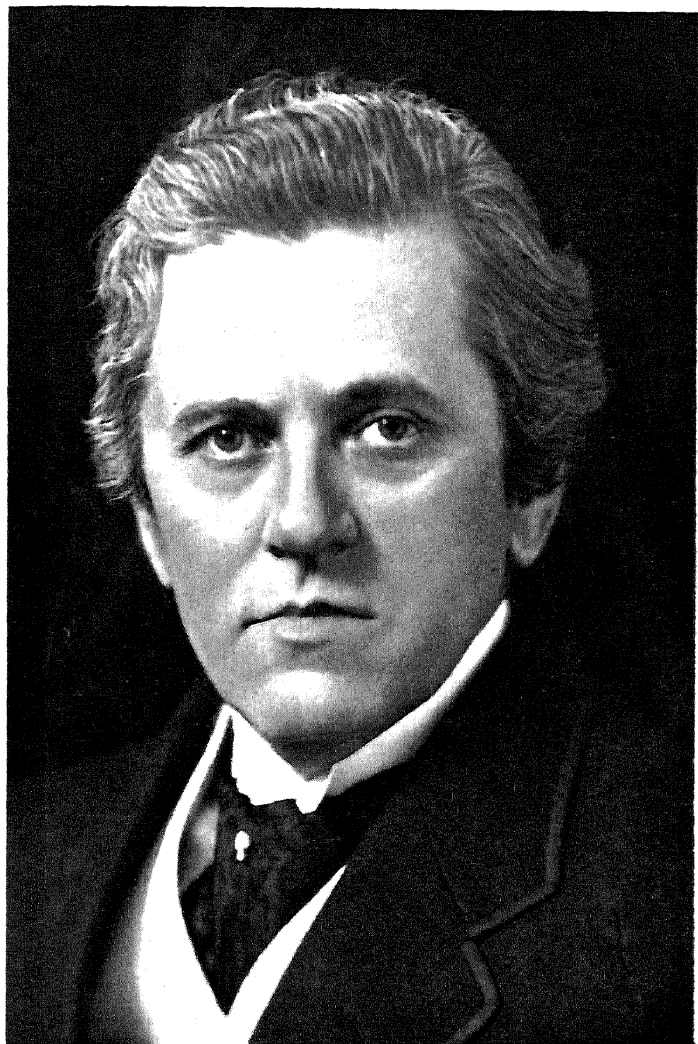
John  
Drew.

is thought appropriate to a twentieth-century drawing-room. In fact, Mr. Drew has become somewhat stereotyped, but in such plays as *The Liars*, *A Marriage of Convenience*, or *Inconstant George* his ability to wear a dress-suit faultlessly and convey an air of breeding gives him a large and faithful following. In fact, to see John Drew in a characteristic part is quite a social function in the United States.

Although born in Scotland, Robert B. Mantell has for so many years been definitely associated with the American stage that he may be counted among native actors. He has assumed many romantic rôles during his thirty-six years' connection with the American stage, but his most serious efforts have been directed towards the Shakespearean drama. To that ambition he brings a seriousness of purpose akin to that of Mr. Sothorn, but in his *Othello* and *Macbeth* and *King Lear* he too frequently makes the mistake of confusing strenuousness for strength. He can read his lines with genuine elocution, but too often by slavish devotion to a mistaken theory will ruin the effect. Yet it would be ungracious not to acknowledge the great value of his services as an earnest exponent of the classical drama.

Numerous as are the character-actors of America it may be doubted whether any have attained quite that mastery of their art which distinguishes the work of David Warfield. Like his manager, Mr. Belasco, he is a native of San Francisco, and began his career as a programme-seller in one of the theatres of that city. Soon after his removal to New York, subsequent to graduating as a super, he was in great demand for "funny man" parts in musical comedy, appearing with much success in such popular pieces as *In Gay New York*, *The Whirl of the Town*, and *The Belle of New York*, and it was his work in that lighter form of entertainment which arrested the interest of Mr. Belasco and decided him to cast him for the title rôle of *The Auctioneer*. Mr. Warfield abundantly





DAVID WARFIELD



justified the confidence which had effected his transference from the girl-and-music type of production to the "legitimate" drama, and when, three years later, Mr. Belasco still further tested his gifts by selecting him for the rôle of Anton Von Barwig in *The Music Master*, he achieved an even greater success. Indeed, Mr. Warfield's interpretation of that sadly-humorous character is one of the great traditions of the American stage, for so fascinating was its appeal to the theatre-goer that he played no other part for three seasons, during which he appeared as Von Barwig no fewer than 1,007 times. By the consummate manner in which he depicted the trial of a parent's love and portrayed the mingled joys and sorrows of the old musician's life, he gained a reputation which has made him the best-loved actor of his day. His flexible voice served him well in that triumph, but even more than his modulated tones his command of facial expression accounted for the effect he produced. That was a continuous index of the sentiments of the passing moments, and a sure clue to the sorrow or happiness which dominated the heart of the lonely old man. Perhaps the most pathetic moment of the drama was that which showed Von Barwig contemplating the picture of his wife and daughter while his friends were playing the symphony which had won him his greatest triumph, yet, affecting though the music was, those who watched Mr. Warfield carefully realised that the strength of the scene depended most upon the vivid revelation of soul sickness and suffering which was depicted so poignantly in the features of the old musician. Those rare qualities were also displayed in his impersonation of *The Grand Army Man*, even though the actor was seriously handicapped by having to command sympathy for an unworthy object. Within his imitations, the limitations which environ an actor who has to portray a character of domestic sympathies, Mr. Warfield has no serious rival on the American stage.

In addition to the foregoing, the native dramatist can rely upon the services of many sterling actors, including

Otis Skinner, John Mason, William Collier, William Gillette, and Wilton Lackaye, while for the male support of these stars managers have at their command a copious supply of competent players, many of whom are thoroughly capable of sustaining leading rôles. The "star" indeed is an accident, and not always a happy one, of the American system, for it is by no means uncommon to find a subordinate part played with more skill than the chief character. Such managers as Mr. Belasco and Mr. Fiske, for example, by the all-round excellence of their surrounding companies, have demonstrated again and again how ample is the supply of first-rate talent.

**Other Leading  
Actors.**

What is true of the male players is equally true of the actresses, among whom the most distinguished position is occupied by Minnie Maddern Fiske. Born in New Orleans in 1865, Mrs. Fiske began her stage career at an unusually early age, appearing as the Duke of York in *Richard III* when in her third year. At fifteen she became a "star," and for nearly twenty years played in New York or on tour in an amazing variety of parts. On her marriage with Harrison Grey Fiske in 1889, she retired from the stage, but returned in 1894 to achieve still greater successes, and firmly establish her position as the Mrs. Siddons of her native land.

No two rôles could be more diverse than those of Cynthia Karslake in *The New York Idea* and Rebecca West in *Rosmersholm*, yet Mrs. Fiske portrayed each character as though she had never been other than either. Her Cynthia Karslake had all the vitality of a personal experience. She changed her mood as lightly and with as little effort as a cloud-flecked summer sky: merriment at the memory of past happiness was never far away; and tears ever followed in the wake of smiles. Even more pronounced was her triumph in the more complex rôle of Rebecca West. In the earlier moments of the drama she maintained the necessary repression with rare skill, yet by that quietness and sureness of touch she built up the



MINNIE MADDERN FISKE



impression that it was in Rebecca's soul the supreme conflict was to be fought; and when the moment of her struggle arrived the thrilling lines of her confession were spoken as the natural but none the less poignant fulfilment of the anticipated. With such restraint, yet with such genuine emotion, did she carry through that tremendous scene that it seemed as though a woman's heart lay bare in all its agony. No praise, indeed, can be too high for Mrs. Fiske at the present stage of her career; she is an actress of masterly mentality, one who beholds her characters from every point of view, searches out the hidden places, and then brings to their interpretation a command of technique which leaves nothing to be desired.

Among other popular actresses of a younger generation leading positions are occupied by Julia Marlowe, Maude Adams, Ethel Barrymore, and Marie Doro.

Maude  
Adams.

Of these Miss Adams is perhaps first favourite, largely owing to the elfin-like character of her Peter Pan, a rôle singularly suited to her fragile form and somewhat tenuous technique. Now and then she has been cast for more heroic parts, such as Joan of Arc in a version of Schiller's drama, but such daring experiments have been possible only because of the popularity she has won in more appropriate characters. Miss Doro, who is dowered with a winsome type of beauty, established herself in popular affection by the compelling charm of her Carlotta in *The Morals of Marcus*, but has since justified that success by equally fascinating interpretations of more exacting characters.

Of all the younger actresses, however, Frances Starr is the most notable for achievement and the promise of future years. After a thorough "grilling" in stock company work, she was selected by Mr. Belasco for the rôle of Juanita in *The Rose of the Rancho*, and by the manner in which she utilised that opportunity won herself in a single night the status of a "star." Although only in her twentieth year when that good fortune

Frances  
Starr.

offered, she was fully equal to the task of portraying the mingled temperament of Juanita's Spanish-American birth, balancing the archness of her mother's race against the virile spirit of her father's blood with superb ease. Her coquetry was inimitable, but it was equalled by her command of the deeper passions. More exacting by far were the demands made upon her when she was cast for Laura Murdock in *The Easiest Way*, yet in her portrayal of that complex character, ever distracted between the luxury of a mistress's position and the poverty entailed by faithfulness to a pure love, she achieved a veritable *tour de force*. Unlike, too, the majority of American actresses, Miss Starr is entirely free from those mannerisms which are so fatal to stage illusion; in all her rôles she merges her individuality more completely than any of her rivals.

Perhaps the only disturbing feature of the contemporary American drama is the tendency towards what are euphemistically termed "uplift" plays. It has been pointed out in the previous chapter that fiction is inclining to trespass in forbidden fields under the specious plea of serving the cause of morality by realistic pictures of immorality, and the same argument is being used to justify "white slave" and kindred plays. To check that tendency, however, a New York association has undertaken the regular publication of a "White List" of current plays, the object of which is to provide a guide to such dramas as are clean and wholesome. This is a significant innovation. The "Black List" too often defeats its end by giving publicity to the thing it reprobates; a "White List," on the contrary, assumes a good intention on the part of playgoers and indicates how that good intention may be gratified.

Of course, dramatic criticism figures largely in the theatrical enterprise of America, for most of the leading daily newspapers devote a full page each Tuesday to the "openings" of the previous night. Much of that criticism may be



influenced by box-office conditions, for undoubtedly too many dramatic editors are controlled by the advertising department; yet there are sufficient exceptions to exercise a wholesome influence on American drama. Even a "cub reporter" will rise to his responsibility on occasion, as when one representative of that class, in a criticism of *Hamlet*, remarked that "Mr. —— played the King as if he expected someone else would play the ace!"

## CHAPTER VII

### MUSIC

WHEN a nation's annual bill for music amounts to about \$600,000,000 (£110,000,000), giving an average of \$6 (£1 4s.) per head of the population, it has at least a pecuniary claim to be considered musical. Such a claim can confidently be advanced for the United States, for according to the statistics presented to the Saratoga convention of music teachers in 1913, the annual expenditure of the country was but little short of the figure given above. The various items included in that amazing total were classified as follows: Opera, \$8,000,000; concerts, \$25,000,000; church music, \$20,000,000; orchestras, \$25,000,000; bands, \$30,000,000; teachers, \$220,000,000; students abroad, \$7,000,000; conventions, \$2,500,000; music trades, \$135,000,000; music rolls, \$5,000,000; organs, \$10,000,000; musical merchandise, \$9,500,000; music, \$10,500,000; talking machines and records, \$60,000,000; artists for records, \$2,000,000; musical magazines and writers, \$3,500,000.

Had the compiler of those astounding figures attempted a similar task when the Metropolitan *versus* the Manhattan rivalry was at its height in New York it is highly probable that his entry under the heading of opera would have greatly exceeded the \$8,000,000 of 1913. The competition between those two opera houses was due to the enterprise of Oscar Hammerstein, who is the most lively figure in the musical history of America. A native of Berlin, from whence he made a clandestine exit in his eighteenth year, it was, he has confessed, a desire to "have revenge on the music-loving public" which prompted him to enter the operatic field. That cryptic utterance needs explaining. It appears, then, that divided family counsels were at the bottom of his thirst for recompense,

for while his father believed he had the making of a great violinist his mother was equally convinced that he would win immortal fame as a flutist. As usual, it was the woman who had her way. Seizing the opportunity afforded by a prolonged absence of her obdurate partner on a business trip, Mrs. Hammerstein called in a professor of fluting and bade him do his utmost with her son. So admirable was Oscar's progress that on the morning after his father's return he was bidden take his flute and play a serenade at his parent's bedroom door. He obeyed with "When the swallows homeward fly," but had not proceeded far when the object of the salutation dashed out into the passage and rewarded the flutist with a sound spanking. It was then that the iron entered into Oscar's soul, and decided him to have his "revenge" on all music lovers.

But the opportunity was long delayed. His first occupation as a cigar-maker at \$2 a week did not hold much promise of carrying out his vow, but as the years went by he prospered after the manner of his race, and eventually, after he had established connections with the vaudeville and theatrical world, his hour dawned. He would build him an opera house, and run it in opposition to the already established Metropolitan Opera House. Hence the erection of the Manhattan Opera House, for the performances at which he outbid the rival organisation for the American rights of *Thais*, *Louise*, *Pelleas and Melisande*, *The Juggler of Notre Dame*, and *Elektra*, while in the matter of singers he cornered the exclusive services of Mary Garden, Luisa Tetrazzini, Maurice Renaud, Mario Sammarco, Charles Gilbert, and Hector Dufranne. Of course prices went soaring; the salaries of the singers rose by 25 per cent., and royalties shared in the upward flight. It was during these halcyon days that Mme. Tetrazzini delivered the verdict: "If you are to judge the musical taste of a city by the price it will pay to hear grand opera, then New York, beyond any doubt, is the most musical city in the world."

As New York will pay anything for what it wants, it is hardly surprising that Mr. Hammerstein's "revenge" filled his pockets with gold. Naturally the situation affected European managers as well as the authorities of the Metropolitan, for the former found themselves threatened by a depletion of operatic stars; and to avert the danger an attempt was made to establish a trust to secure control of all new works and woo the artists away from the Manhattan by offering them an all-year contract. At length, however, the Metropolitan managers solved the problem on different lines; after much negotiation, Mr. Hammerstein undertook to withdraw from the opera field for ten years on the understanding that he was paid \$1,200,000 for the goodwill of the business he had built up in "revenge" upon all lovers of music.

That was four years ago. And now Mr. Hammerstein is back in New York superintending the erection of another, the American National Opera House, arguing in defence of malfeasance that his undertaking with the Metropolitan was an agreement in restraint of trade and therefore illegal. The courts, however, have decided against his specious plea, so that it seems likely he will have to devote his new temple of music to ordinary theatrical productions or girl-and-music shows. When his ten years have expired he may be depended upon to carry his "revenge" a stage further and to keep musical affairs as lively in the future as he has in the past.

Such a strange history as the foregoing has been made possible only because grand opera is more a social fad in New York than in any other city of the world.

**Grand Opera  
a Social Fad.**

Of course, it would be absurd to pretend that there are not thousands of genuine music-lovers in that great city; the numerous organisations which flourish on pure music are proof enough of that; but it is to be feared that in the bulk the patrons of grand opera regard it as a social plaything which must be supported no matter what the cost. Here, for example, is the frank testimony of an American writer: "New York is gaining the name of

being the centre of music-loving people. To her across the ocean come the best artists of all nations. And yet I really believe, in the last analysis, grand opera means about as much as a new style or a course in beauty treatment to the average New Yorker. In the highest-priced seats of the biggest opera houses scores of women sit, not listening but posing or preening. Whatever expression there is on their faces speaks of self-satisfaction and self-appreciation, and absolute security that they are doing a smart thing properly. If they have any doubt, they have only to cast their eyes to the boxes, and in the jewel-laden, stiffly-posed patrons-in-chief of the grand opera movement in America, have the woodenness of their posing confirmed." Such an indictment is supported by the average disproportion of space given by the newspapers to criticism of the music compared with the columns of description of the costumes of the society leaders. And it is significant that some of the boxes at the Metropolitan Opera House which are leased outright are valued at as high a sum as \$100,000 (£20,000).

Certainly the patrons of the Metropolitan and Manhattan could not complain that they did not get value for their money, especially when the rivalry of the two houses was at its height. The claims of all Europe became subservient to the demands of New York. No singer was too costly, no opera too-highly feed, no setting too sumptuous for the music patrons of the American capital. In a single season at the Metropolitan, for example, there would be some 140 performances from a repertoire of thirty-three operas, conducted by such expensive importations as Gustav Mahler or Arturo Toscanini, and interpreted by a cast including Mmes. Fremsted, Gadske, Sembrach, Kirby-Lunn, Homer, and Jacoby, and Messrs. Caruso, Bonci, Van Rooy, and Scotti. For the same season at the Manhattan four novelties were performed, while to counter the tenors of the rival house Mr. Hammerstein exploited Mary Garden and Luisa Tetrazzini. The older

**A New York  
Season.**

house also made an effort to stimulate native talent by offering a prize of \$10,000 for the best grand opera written by an American.

On the 15th of the September of 1913, however, the grand opera situation in New York underwent a notable transformation. The event had been prepared for to a large extent by an ever-growing agitation for grand opera in English. It had been asked again and again that if a Russian opera was sung in Italian and a German opera in French, why, in an English-speaking country, should the original language of an opera be regarded as sacrosanct or be translated into another alien tongue? It is admitted that in Italy it would spell financial failure to give an opera in any save the language of the country, and the advocates of opera in English maintain that the same conditions should prevail in any English-speaking land. To the objection that English is not a language of song, it is replied that next to the Italian it is the easiest in which to sing; and equally effective answers have been made to all other objections. Such was the situation in New York when a big experiment was made to ascertain whether, apart from the "smart set," there was a paying audience for grand opera in English.

According to the historian of the enterprise, the first impetus was given at a luncheon of the New York City Club, when Gardner Lamson, an American baritone familiar with European conditions, waxed eloquent in favour of an attempt to establish in New York an organisation which should restrict itself to grand opera in English. His plea was so moving that in a brief space of time a fund of \$300,000 was raised to further the scheme, and it fortunately happened that the abandoned New Theatre was available as an opera house for the new company, which was christened the Century. At the outset it was proposed to give each opera in English for seven performances and then one in the language in which it was written, but that scheme was soon relinquished in favour

of English performances only. Of course, the principals could not expect payment on the scale of Mme. Tetrazzini's \$3,000 a night, but efficient singers have been forthcoming who have been content with about \$500 a week, while the supply of good chorus-singers at salaries ranging from \$25 to \$14 a week has been more than adequate. The experiment, indeed, has tapped native sources and revealed a wealth of singing talent little suspected. Best of all, too, it has been found that the Century Opera House has met a genuine want, the want of high-class music at a price within the means of people with moderate incomes. There is no "society" at the Century, it has been reported; "the patronage which the new institution receives comes from the masses, substantial folk who can afford to pay reasonable weekly sums for entertaining themselves and their families. These people, who have an inherent love of music and the visual elements belonging to opera, have proved that it is the performance and the work itself they wish to hear and see, not Caruso or Amato or Farrar." Altogether the managers of the Century Opera House have reason for their faith that their enterprise will tend towards operatic enlightenment and culture, and that it will enable Americans to gain an experience for which they have hitherto had to go to Europe.

Apart from the organisations devoted to grand opera, New York is well served by numerous other musical associations, including the Philharmonic Society, the Oratorio Society, the Russian Symphony Society, etc., all of which are active and enterprising and have a large following.

New York  
Musical  
Associations.

The earliest of these societies were founded in the eighteenth century, one, the Apollo Society, dating from 1750. The present Philharmonic Society was organised in 1842, and five years later the Deutscher Liederknab was established to foster German classical music. As the names of some of the above will indicate, New York has been indebted to its foreign element for a great deal of its musical enterprise.

In addition to New York, several of the most important provincial cities, such as Boston and Chicago and Philadelphia, are well equipped with the machinery for the provision of grand opera and other high-class music, Boston indeed rather preening itself upon being a more important musical centre than the metropolis. Apart from the Boston Opera Company, which was founded in 1908, there are several efficient organisations, including the Handel and Hadyn Society (1815), the Harvard Musical Association (1837), and the famous Symphony Orchestra, which was established in 1881 by Henry Lee Higginson, one of those generous and public-spirited citizens who are so ubiquitous in the United States. Nor should the New England Conservatory of Music be omitted from this list, for although only founded in 1880 it is the largest institution of its kind in America, providing in no fewer than sixteen schools a thoroughly efficient training for some 2,500 pupils.

Many glowing tributes have been paid to the Boston Symphony Orchestra for its varied merits, including the warm enconium of Giacomo Puccini, who said, "I was astonished at its precision, its beautiful unity and the excellence of its wood-wind." On an average the Orchestra gives twenty-five concerts each season, and the sale of seats for the public rehearsals and the regular performances usually evokes spirited competition. Certain seats at this auction are offered at the upset prices of \$18 and \$10 respectively, and whatever premium is bid in excess of those sums is added to the cost of the seats. No credit is allowed, the seats being at once re-offered if not paid for on the spot. Such an austere policy is possible because the Orchestra has an enviable reputation for the merits of its musicians and the many novelties it has produced. A notable feature of the concerts, too, consists in the unique programme books which have been written for the last thirteen years by Philip Hale, the



accomplished musical critic of the *Boston Herald*. An authority of cosmopolitan training, Mr. Hale has no rival in the United States for the exhaustiveness of his musical knowledge and the grace and humour of his writing. That Boston has so high a musical reputation is largely due to the rare quality and lofty standards of his critical work.

Prior to 1909 Bostonian patrons of grand opera had mainly to be content with periodical visits from the New York Metropolitan Company, whose performances were given in the spacious old Boston Theatre.

**Boston Opera  
House.**

In 1907, however, a visit from the San Carlo Company evoked so much support and enthusiasm that several leading citizens formed themselves into a committee for the establishment of a permanent opera house in the New England capital, with the result that in the November of 1909 the new Boston Opera House was completed and dedicated by a performance of Ponchielli's *La Gioconda*. In addition to its own permanent organisation the Boston company has a friendly arrangement with the Metropolitan management in New York, whereby an interchange of artists is ensured; but even more important is the work it has undertaken in fostering and training native talent. Under the latter scheme Saturday nights are set apart as "*débutant* nights," and on those occasions the principal rôles are filled by young aspirants. It should also be added as another proof of the vitality of the Boston Opera management that since the spring of 1912 it has employed the services of Joseph Urban, a notable exponent of the new style of stage setting, through whose labours its operas have been distinguished for unique scenery and costumes.

In Chicago grand opera conditions used to fluctuate with startling rapidity. Time was, too, when the Eastern high

**Grand Opera  
in Chicago.**

priests of music were wont to arch their eyebrows at any mention of the packing city's interest in grand opera; that such a commercial community could have any pretensions to musica

taste was incredible. Even in those days, however, there were loyal Chicagoans who firmly believed that the windy city was destined to take the lead in grand opera. They were by no means content with visits from such companies as the New York Metropolitan deigned to send for their amusement ; to accept companies of that type, said one of these confident Chicagoans, " would be to make us subservient to the Eastern city and dependent upon the whims and caprices of its wealthy magnates who promote grand opera for social purposes, and upon the moods and physical conditions of the unstable stars that form the Metropolitan company." After several tentative experiments, a solution of the difficulty has been found for the present in an organisation known as the Philadelphia-Chicago Opera Company, which, as its name implies, divides its services between the two cities. In addition there are such associations as the Apollo Musical Club, the Chicago Orchestra, etc., the membership of which is materially strengthened by the German element in the Chicago population. Although the citizens are not innocent of that social use of high-class music, which they so reprobate in New Yorkers, they are manifesting a growing appreciation of opera for opera's sake.

In other cities, with the exception of Philadelphia, the appreciation of grand opera depends largely upon the magnitude of the stars by whom it is interpreted. Enterprises come and go with great frequency. In New Orleans, however, and Kansas City, and San Francisco well-equipped touring companies can generally rely upon liberal patronage for brief seasons, while in the case of the last-named city there is now every prospect of a permanent grand opera organisation.

What is true of efficient opera companies is even more true in the cases of celebrated singers and musicians. One of their number has truthfully described the United States as the land of tours. A vocalist or pianist or violinist with an European reputation can always count upon a highly profitable campaign from the Atlantic to the Pacific Coast. Rubenstein

" A Land  
of Tours."

in the days that are gone, for example, and Paderewski in more recent years were acclaimed throughout the land with more than royal ovations, while the lady celebrities, if unmarried, have been able to take their choice among numerous multi-millionaires. In the musical world at least the average American is a confirmed hero-worshipper, and is utterly reckless as to what it may cost to gratify the passion.

Such conditions ought to be an inspiration to native talent. And perhaps they have been factors in the careers of such

	renowned American singers as Clara Louise
Native	Kellogg, Annie L. Cary, Edyth Walker,
Singers.	Lilian Nordica, Emma Eames, and Putnam

Griswold, not to mention such contemporary stars as Geraldine Farrar, Florence Hinkle, Mme. Rider-Kelsey, and Clarence Whitehill. Yet, when the programmes and opera casts of several years are closely examined it will be found that the names are still preponderatingly foreign. Even among musicians there are few who have received the recognition which has been won by Fanny B. Zeisler and Maud Powell, while hardly any composer has attained the rank of the late E. A. MacDowell. Few dictionaries of music, for example, have any reference to the work of such composers as George W. Chadwick, E. S. Kelley, F. S. Converse, or Arthur Foote, yet they are among the most talented of American writers. Even the offer of a \$10,000 prize for the best American grand opera does not seem to have produced any notable effect up to the present.

It must be added, however, that when a native does achieve grand opera stardom the recognition of such a triumph is all that the fortunate singer could wish. The most notable illustration of recent years has been afforded by the case of Geraldine Farrar, whose visit to her girlhood school resulted in an almost pathetic demonstration of hero-worship. The mayor of the town graced the occasion with his presence, there was a flag-waving reception by the pupils, bouquets

were forthcoming without number, and as a finale the heroine was greeted with this specially-composed yell :

Honour, honour, to our greatest prima donna.  
Hip hurrah, hip hurrah, Geraldine Farrar.  
Welcome, welcome, Miss Farrar,  
America's greatest opera star.

Although, under the new conditions described above, there is every probability that America will become increasingly independent of foreign musicians and singers, the outlook so far as composers goes is not so encouraging. With regard to vocalists, the progress already made is far more substantial than is apparent, for numerous tenors and basses of American birth and training are now singing at the leading European opera houses. They only need a foreign name to make them equally acceptable in their native land. For composers the conditions are still more formidable, though they too would command more attention if their names ended in *-ski* or *-off* or *-ini*. While not discounting the excellent work accomplished by F. S. Converse, George W. Chadwick, or E. S. Kelley, there is no denying that Edward A. MacDowell's is the greatest name in American musical history. Yet it was not until 1888, when he had but twenty years to live, that he became known to his fellow-countrymen by his performance of his *First Modern Suite* at Boston. Of all his works his greatest achievement, by general consent, is his *Indian Suite*, in which some have traced snatches of such "native" music as Indian folk-songs. Such intuition would have greatly angered MacDowell, for he was wont to protest against being described as an American composer, and declared he would rather not be heard at all than be known simply as a composer whose works were praised for national gratification. Perhaps MacDowell's fame has been dimmed by the too zealous hero-worship of many of his admirers, though there are many excellent judges of music who admit that while his is an honoured place in music it is not quite the one claimed by his

adorers. As to American music he held pronounced views ; “ masquerading in the so-called nationalism of negro clothes cut in Bohemia,” he once said, “ will not help us. What we must arrive at is the youthful optimism and vitality and the undaunted tenacity of spirit that characterise the American man.”

As to the hope of purely national music being created for the United States, the question is effectually stated by

**National  
Music.**

Philip Hale in the following terms : “ There are estimable men and women still living who believe there is no future for ‘ American ’

music unless this music be founded on thematic material taken from the negroes or the North American Indians, though some, more sanguine, would admit music founded on Creole motives, Mexican tunes, and the joyful, whooping shouts of cowboys. Their reasoning is sternly logical : a national music must be based on folk-song ; there is negro folk-song ; there is Indian folk-song ; Americans brought negroes to the United States as slaves, kept them as slaves, and finally freed them ; negroes sang and sing ; therefore negro music must be American music. The North American Indians once ruled the country now known as the United States. The colonists, whose descendants many of us are, killed thousands of Indians, appropriated their land, often did them grievous and cruel injury under the guise of philanthropic interest. These Indians sang after their own manner. Their wails, chants, groans and grunts are folk music. They, themselves, were American. Therefore, truly American music must be based on Indian thematic material.” Mr. Hale protests against this specious reasoning that the great majority of Americans happen to be neither negroes nor the descendants of negroes, nor Indians nor the descendants of Indians, and that consequently the folk-song of those peoples have no relation whatever to American music. If, indeed, there is such a thing as American music in a limited sense of that term it will probably be found in the vivacious marches of the popular John Philip Sousa.

## CHAPTER VIII

### THE FINE ARTS

So long ago as 1771 Benjamin Franklin, with a prescience which seems almost uncanny, foretold the conditions which would have a supreme influence on the fine arts in the United States. "The Arts," he said, "have always travelled westward, and there is no doubt of their flowing hereafter on our side of the Atlantic, as the number of wealthy inhabitants shall increase." In strict fulfilment of that prophecy Jules Claretie declared that "the great American fortunes have profoundly modified all conditions. In a short time, when we want to see the most celebrated pictures of our own school, we shall have to take a liner and cross the Atlantic." Such, indeed, is the intimate connection between wealth and painting that New Yorkers are asking, "Will the million-dollar picture arrive?" and the art dealers of that city of millionaires are convinced that such a consummation is not merely a probability but a practical certainty before the world is much older.

Wealth  
and Art.

Fifty years ago, however, there were not so many reckless buyers. But there were not lacking shrewd dealers who made comfortable fortunes by purchasing cheaply in Paris to sell rather more dearly in New York. Those American dealers were profound students of human psychology. Conscious that the Bohemian painter in the French capital was in a chronic state of poverty, they used to make annual tours of the Parisian studios with such a seductive offer as, "Money down for everything in the studio, finished or unfinished." They usually had their way in those "wet" purchases, and on their return to New York were able to effect a

American  
Dealers.

handsome profit by the simple expedient of enshrining every canvas in a gorgeous frame and labelling the finished article "A Gem," "A Clever Study," or "A Masterpiece." The purchasers were aware that all American artists went to Paris; such pictures as they were mostly familiar with were in the French style; consequently when "A Masterpiece" was to be had for "only \$400" few of them could resist the temptation.

Even hotels and drinking-saloons and barbers' shops lent a hand in making this market. To-day they might, and they would reap a rich reward for their enterprise. For in the Hoffman House bar of New York, in Green's in Philadelphia, in the Richelieu or Palmer House at Chicago there are enough paintings to stock a huge gallery. Most of these pictures are in the French or Franco-American style, and many are by artists who have since achieved more than Bohemian fame. Fifty years hence some of these saloon or hotel paintings may easily rival the old masters in the picture market, while even now, as already observed, their value has increased enormously.

But, happily, along with this commercial patronage of painting, another and better influence was quietly at work. It was embodied in the quiet and discriminating purchases of native-produced art by such men as Thomas B. Clarke of New York. In the early days of his collecting, Mr. Clarke's means did not allow him to pay fancy prices for pictures, but, with only modest sums to offer, he sought out the studios of artists of whom he had heard promising report, and frankly tendered the price he could afford to pay for such pictures as took his fancy. His taste inclined most to *genre* studies, and among the artists whom he encouraged at a period when encouragement was priceless, not a few, including Thomas L. Eskins and Harry S. Mowbray and Gilbert Gaul and F. S. Church, have since approved Mr. Clarke's taste by rising to the first rank of American painters.

Thomas B.  
Clarke's  
Influence.

It is to Mr. Clarke's honour that he set an example which the more wealthy collectors were slow to follow ; for while the latter were neglecting native talent and spending untold wealth on foreign-painted pictures he kept to his more helpful policy of fostering the art of his own land.

That phase of foreign patronage has not wholly passed, especially in the matter of portraiture. Here again the astute dealer is a factor in the situation.

Foreign  
Portrait  
Painters.

There is, for example, the story of the dealer who, aware of the weakness of Americans for foreign names, made a bargain with a portrait painter from over the seas to fit him up with a studio and guarantee so many sitters per annum in return for a definite salary. Or there was another who promised the artist \$100 per portrait, which he could comfortably afford out of the \$500 charged to his patrons. American painters are naturally wrathful that such fine painters as their own ranks contain should be ignored for foreign mediocrities, but one of their own number has reminded them that the rich and great of their native land like a painter to be pleasant and well-mannered, and not above a little flattery in conversation as well as in painting. The protestors, however, are on firmer ground when they claim that it takes an American to paint an American, pointing their moral by the fact that a Frenchman's portrait of Mr. Roosevelt made the ex-President look like a *boulevardier*, and that the Swiss artist who attempted the same task turned his model into a stolid fellow-countryman of his own. It is not to encourage home industries, so the American artists say, that the American should be painted by Americans, but because it is only the native who can catch the national traits. Still, with a few honourable exceptions, the American weakness to be "painted by names" remains a serious handicap to native art.

If the great wealth of America has been responsible for some evils in the domain of art, it has also provided an antidote by helping to foster a love for pictures. For example, in



connection with the Panama-Pacific International Exposition there has been raised a fund of \$500,000 (£100,000), which is to be expended upon the purchase of pictures that are to remain permanently in California. A similar policy had been followed in relation to the Philadelphia Centennial and the Chicago World's Fair, resulting in large accessions to the art treasures of those cities. Doubtless these generous funds have had primarily in view the purpose of attracting the greatest possible number of worthy pictures for the adornment of the galleries of the various exhibitions, but the secondary result has been of inestimable value in creating permanent collections, which, in turn, must have exerted a highly beneficial influence on their visitors.

What may be called the machinery for the exploitation of the fine arts in America is adequate and well organised. The first place is naturally occupied by the National Academy of Design, which, founded in 1826, has its headquarters in New York, and is the American counterpart of the Royal Academy in London. Membership in the Academy is classified in the customary two grades of Associate National Academicians and National Academicians, entitling the artists to add the initials of either "A.N.A." or "N.A." to their names, though, in harmony with native customs, the use of those initials is usually more honoured in the breach than the observance. Other New York organisations include the National Sculpture Society, the New York Water-Colour Society, the coterie known as the Ten American Painters, and the American Association of Painters and Sculptors. In addition to the biennial, or annual, or irregular exhibitions held by the foregoing, many of the chief cities indulge in a picture show at least once a year. Thus, the Pennsylvania Academy of the Fine Arts, which was founded in 1805, holds its annual exhibition in Philadelphia; the Carnegie Institute at Pittsburg also has a yearly exhibition which is famous for its three

prizes of \$1,500, \$1,000, and \$500 ; while a third provincial rallying-point for the artistic fraternity is provided at the Corcoran Gallery in Washington. Besides these fixed festivals, the minor exhibitions and "one-man shows" organised from time to time in such art centres as Boston are too numerous for record.

While these annual exhibitions come and go, leaving in their wake an ever-deepening influence, it must not be forgotten that in the majority of the leading cities there are permanent art galleries which year by year are adding to their treasures of old and new masterpieces. It is a singular fact that three of the most important of these were founded at the same time, for the earliest, the Corcoran Gallery at Washington, antedated those at New York and Boston only by a year. The Washington gallery was founded and endowed by William W. Corcoran in 1869 "for the perpetual establishment and encouragement of the Fine Arts," and the noble white marble building in which its treasures are housed is one of the finest structures in a city distinguished for its architecture. The pictures include many notable examples of the French school, as well as a remarkable series of portraits of famous Americans. The Metropolitan Museum of Art in New York, superbly situated in the Central Park, was founded in 1870 by a little band of public-spirited citizens, and is generally regarded as the richest art museum in the United States. The picture galleries contain upwards of 700 paintings representative of the most important schools, chief among the exhibits being the original "Horse Fair" of Rosa Bonheur, the "Washington Crossing the Delaware" of Emanuel Leutze, the "Friedland, 1807" of Meissonier, and the "Justinian in Council" of J. J. Benjamin-Constant. It was in the same year that the Boston Museum of Fine Arts was founded, a valuable collection for which a new and more worthy home was erected in 1908. Among the treasures of this gallery are a unique collection of Japanese paintings, numerous portraits of

celebrated Americans, and fine examples of Dutch and Italian painting. Apart from such galleries as are specially devoted to art collections, it must not be overlooked that many of the public buildings in the various State capitals have been enriched with remarkable mural decorations. The Library of Congress at Washington is perhaps rather over-adorned in this way, but the panels of Puvis de Chavannes and Edwin A. Abbey and John S. Sargent in the Boston Public Library take high rank among the art treasures of the country. It has often been urged as an excuse for the backward state of painting in America that the country has lacked that incentive towards art which the Church has supplied in other and older lands, but in recent years the Federal and State governments have attempted to redress the balance by their patronage.

Seeing that Franklin's anticipation as to the multiplication of "wealthy inhabitants" has been realised, and bearing in mind the countless galleries, art schools, and art unions now in existence, and remembering further the generous patronage of the

Is there a  
Native School  
of Painting?

Federal and State governments, it might be imagined that America ought to be able to boast the possession of a native school of painting. Is that the case? Although Richard Muther admitted that "America has an art of her own," he immediately qualified that statement by adding, "yet even those Americans who work in their native land betray an accent less national than the Danes, for example, or the Dutch; and national accent they cannot have, because the entire civilisation of America, far more than that of other countries, is exposed to international influences." But in such a delicate matter as this it is safer to cite American opinion, one phase of which receives illustration from an article in the *Independent*, bearing the frank title of "The Futility of American Art." According to the writer, it is saddening to think of the opportunities American artists are missing. "We have our heroes—the Carnegie committee

finds them, the artists do not. We have our faiths that men and women are devoting their lives to and ready to die for, but they do not find expression in art, as they have at former times. We have our daily commonplace interests and duties, but men of genius who could idealise them for us and show us their deeper meaning are lacking." To these general principles are added specific examples of the kinds of subjects which American artists are expected to paint. "The most distinctive characteristic of the present age is the advance of science and its application to life, yet our antiquary of the future would not suspect this from the specimens under consideration. The wealth of new forms and colour combinations revealed by the polariscope is ignored by our decorators. The miracles of the laboratory are unnoticed. The inventor, the surgeon, the railroad employee, the factory operative, the bridge-builder, the sand-hog of the caisson, the printer, the financier, the electric-light mender, do not exist for the modern artist. The whole range of college life, full of interest, picturesqueness and significance, is not represented. Where are the summer hotel, the Coney Island, the Bowery melodrama, the Sunday school, the kindergarten, the sweatshop, the steam plough, the bachelor maid, the subway, the social settlement, the department store, the cowboy on the range, the miner in the mountains working his prospect alone, the baby tied to the fire escape, the fleet going to the Pacific on its mysterious errand, the run on the Knickerbocker, the delivery room of the public library, and the grand stand at a football contest?"

Such a sweeping indictment is enough to leave an alien breathless. But a distinguished member of the band so exhaustively arraigned for not doing its duty by its native land, namely, Philip Leslie Hale, took up the cudgels with fine effect, and retorted upon the critic that nearly all the items on his list *had* been painted. "Mr. Platt," he pointed out, "has painted a laboratory. Mr. Thomas Eakins has painted a surgeon lecturing his students. Mr. Dana Marsh

is always doing bridge-builders and electric-light menders. Mr. Blum has done a printer. Mr. Eastman Johnson has pictured plotting financiers. Mr. Wendel, Mr. Paxton, Mr. Decamp, and Mr. Homer have done a summer hotel. Mr. Mora has done Coney Island. Mr. Meyers is always boring us with the Bowery. Miss Norton has done schools of different sorts. Mr. Guthertz has done various western ploughing scenes. Mr. Penfield has done the bachelor maid. Mr. Glackens has done the department store. Mr. Remington has painted the cowboy on the range."

In view of an answer so crushing, it may be concluded that one half of artistic America does not know how the other half lives. Or perhaps the ignorance of the critic was owing to the more fundamental reason adduced by Mr. Hale. Of all the subjects enumerated above only those had been successful when they had been painted without regard to their significance. Where the artist tried to "express America" he failed. "What the painters in America have been doing," Mr. Hale added, "and are trying to do, is to learn to paint. When they have done that, and some have come very near it, they may feel like trying what are called ambitious subjects; but ambitious in their sense of the word. They are not going to have their subjects imposed on them by litterateurs. They know that sunlight is a more ambitious subject than a 'Run on the Knickerbocker Bank,' and that to paint a live girl of any sort is hard enough without bothering to paint a bachelor girl. What artists are interested in are beauty, truth, life, love, colour, form, tone, depth, gesture, expression, and things like that. And they pick out subjects that shall express those qualities. But whether a man keeps his money in the Knickerbocker Trust or the First National, doesn't interest them." Of course, as Mr. Hale confessed, American artists are rather keen about American subjects, but they realise that the difficulty is not to find what is significant in a national sense but what is beautiful.

Then there is the further problem hinted at above, namely, the exposure of American artists to international influences plus the fact that so many of them go abroad for their training and naturally take the colour of their studio environment. It should be added, also, that Americans are perhaps more adaptable than any other race, a trait which inevitably leads to imitation, conscious or unconscious. In one respect that quality has been invaluable to American artists, for it has enabled them to master the technique of the foreign studios more rapidly and thoroughly than any other pupils. In too many cases, however, the adaptability of the American painter has been fatal to originality, as may be seen in the work of Charles S. Pearce, for example. His "Ste. Genevieve" is so obviously in the manner and spirit of Bastien-Lepage that it might easily be mistaken for the work of the French artist. Again, the "Une Sollicitation à Richelieu" of Walter Gay could hardly have existed if Paul Delaroche had not lived. Such examples could be multiplied indefinitely, but there is no necessity to iterate a truism which is not denied.

Any estimation of American painting must necessarily be complicated by the fact that the two greatest artists in the pictorial annals of the country—Whistler and Sargent—although of American birth, are more remarkable for their European than their native affinities. Yet their influence, especially that of Whistler, has reached across the Atlantic, for Whistler's scorn of the literary element in painting and his insistence upon the supreme importance of harmonies have effected a transformation in American art. Such pictures as Edwin L. Week's "The Last Journey," or Gari Melchers's "The Sermon," or Winslow Homer's "Sunday Morning in Old Virginia," not to mention romantic landscapes of the style of Thomas Cole's "A Dream of Arcady," are practically obsolete.

That American painting has not been wholly devoid of individuality is exemplified by the secessions which have

disturbed its history during the last fifty years. It might have been anticipated that in so new and democratic a country the National Academy of Design would have maintained for many generations a catholic hospitality towards all types of art, whereas in about half a century that institution developed a conservatism which would have done credit to the Royal Academy in London at the height of the Pre-Raphaelite revolt. As the National Academy of Design was recognised as the leading art institution of the country, its indifference to new ideas and methods was such a serious menace to the younger painters that they banded themselves together into the Society of American Painters, an organisation which, though it no longer exists, was able to awaken the Academy to the necessity of a broader outlook and to educate the country as to the possibility of there being more than one way of painting a picture. There have been other painter rebellions, and that there are many fine artists who are still outside the charmed official ring is obvious from the *World Almanac's* lengthy list of "Additional Representative American Artists" who have no affiliation with the National Academy; but it must be added that the independents have always maintained their opposition with a minimum of bitterness. Indeed, some of those rebels have actually retained their membership in the Academy after going into opposition, a state of divided allegiance utterly incomprehensible to those who could not imagine a P.R.B. also signing himself R.A.

One of the newest societies, the American Association of Painters and Sculptors, was responsible for the greatest sensation in the recent art history of the United States. As many of its members had decided leanings towards the Post-Impressionist school, and a few had even coquetted with Cubism, it was hardly surprising that the International Exhibition which they held in New York in 1913 was chiefly

Artistic  
Rebellions.

Cubism in  
America.

notable for its freak "pictures." It was certainly a comprehensive collection, including paintings by Ingres, Corot, Daumier, Cezanne, and Manet, and numerous examples by the Post-Impressionists and Cubists. As a commercial enterprise the exhibition must have been decidedly profitable, for during the four weeks it remained on view upwards of 50,000 persons paid for admission, while many sales were effected. And as a factor in the amusement of New York the show was equally successful, for the Post-Impressionist and Cubist exhibits were a source of prodigious mirth. Such, indeed, was the influence of those distortions upon the casual gallery-visitor that one of their number, lured to the orthodox exhibition of the Academy later in the year by the prospect of a renewal of his enjoyment, was overheard to exclaim to his companion, "Oh, come on, Bill, there's nothing to laugh at here."

Perhaps it is too early to estimate the influence of that exhibition on the younger artists of America, yet it is to be feared that its pernicious effect is already at work among the more adaptable of their number. For while the majority of the visitors merely laughed at the Post-Impressionist and Cubist monstrosities, there were actually some, such is the weakness of the American temperament for the "latest" thing, who took them seriously. How the poseurs or charlatans of the Latin Quarter cafés must have shrieked with delight when they learnt that their abortions had been regarded seriously not merely by the amateurs of New York but also by some of the painters. After all, however, there were some American painters who had helped to prepare the way for such a result. If George Luks in his "Dr. Slop" had travelled so far from his "Portrait of an Old Woman" as to suggest that he had been using a photographic lens which was getting more and more out of focus, Arthur B. Davies in his "The Great Mother" had demonstrated that he was already covering canvas with the square chunks of paint so beloved by the Cubists. Then there was Henry G. Dearth's "The Virgin," which was as wooden as an image carved by an



untutored savage. Even John W. Alexander, who as the president of the National Academy of Design ought to set a better example, has shown some tendency to succumb to Cubist influences by the flatness of his modelling in such works as his "Study in Tone." Happily there is little probability of Cubist or Post-Impressionist freaks being more than a passing sensation, for until a new set of senses has been evolved the American sense of humour will save the situation. And in the bulk American artists, thanks to their European training, realise to the full that no advance will be made by men who will not learn to draw and who profess "a fatuous contempt" for the lessons of the past.

In a land where convention counts for so little, it may be hazardous to seek an outstanding characteristic, yet if there is one tendency of American art more marked than another at the present time it will probably be found in a supreme interest in the mastery of light in all its phases. That is primarily the problem with which D. W. Tryon was concerned in painting his pensive "Before Sunset, May," or which occupied Charles Melville Dewey in his "Sunset," and if Frank W. Benson's "A Rainy Day" is pitched in a higher key it is still the same theme with which the artist is most concerned. It has been well said of the Boston men, of whom Mr. Benson is one, that they proclaim their modernity by their pre-occupation with the problems of light; but that distinction is not confined to the artists of "the Hub." J. Alden Weir, for example, and Ernest Lawson and many more are addressing themselves to the same task.

Despite Mr. Hale's formidable list quoted above, the recent output of American artists is notable for the little attention

**National  
Themes  
Neglected.**

it pays to themes regarded as purely national. There are exceptions, of course, such as George W. Bellows's "North River," a scene of the busy port of New York, or Thomas S. Clarke's "The Dawn of a New Life," another variant of the

same theme plus the immigrant element, but these are the proofs of the rule, for, as Mr. Alexander has protested, the artists of his native land are no longer so foolish as to imagine that a national note can be struck by such trivial means. If, as is the case, an artist here and there paints so characteristic a feature of America as the sky-scraper he does it in the romantic manner, treating those architectural monuments as though they were the work not of man but of nature. But one may look in vain for those "Wild West" episodes, for Indians in war paint or cow-boys in moccasins with which the late Frederic Remington used to delight his admirers. Nay, further, such national landscapes as used to come from the studio of Charles H. Miller, his Long Island studies, his bits of the Haarlem River, belong to the past. It has dawned upon American artists that landscapes in which the buildings are too new to suggest the destiny of man had better be bequeathed to their great-great-grandsons at the least. Even the veteran Winslow Homer has long outlived what some would call the national phase of his art.

Whether the national accent has been attained by other means must remain an open question. Just as it has often been affirmed that "the great American novel" or "the great American play" had actually arrived, so at different intervals there have not been wanting brave spirits to declare that at last America had an art of her own. Mr. Alexander is a member of that courageous band, but the utmost he can advance in support of his faith is this: "Great foreign landscapists most certainly exist, but not in such large aggregations of men whose average is so varied in nature, or who so thoroughly interpret the country they depict as do our American landscape painters. And, above all, it is not only their subjects, but their manner, that is American." If all this could be admitted, little though some may deem it, then there would be no denying the existence of a purely American art. But if we examine such landscapes as D. W.

**Has America  
an Art?**

Tryon's "Before Sunset, May," or J. Alden Weir's "Pan and the Wolf," or Charles M. Dewey's "Sunset," what is the effect they produce? Mainly that they are studies in the manner of Corot and have nothing distinctively American in their theme.

In short, it seems only too inevitable that the American artist will for long be catalogued under foreign labels. Thus, just as Mr. Sargent in his "El Jaleo" period might truthfully have been described as **Foreign Influences.** "the American Goya," so Wyatt Eaton was dubbed "the American Millet," J. Appleton Brown as "the American Dupré," William M. Chase as "the American Whistler," and W. Thomas Dewing as "the American Orchardson." Perhaps some of these classifications may be fanciful, but in the majority of cases they have been made because of a too obvious similarity. If one who looks upon a landscape by Mr. Weir at once ejaculates "Corot," how can it be claimed that the artist's manner is American? In much portraiture this derivation from well-known schools is as strongly marked as in the landscape work, for it would be impossible for anyone familiar with the history of art to mistake the Spanish influence betrayed by such artists as Robert Henri, or the affinity of Robert Reid's decorative portraiture with the Scots school. It is undeniable that an average collection of American paintings gives the onlooker the impression that he is attending an exhibition at the Salon of the Champ de Mars, so persistent is the French accent. It may be freely admitted that this French accent is admirably done; that no students from other lands have a tithe of the quickness in catching it; but that very perfection is fatal to nationality. It has, indeed, been well said that American painting will find itself when it takes the whole art of Europe for granted.

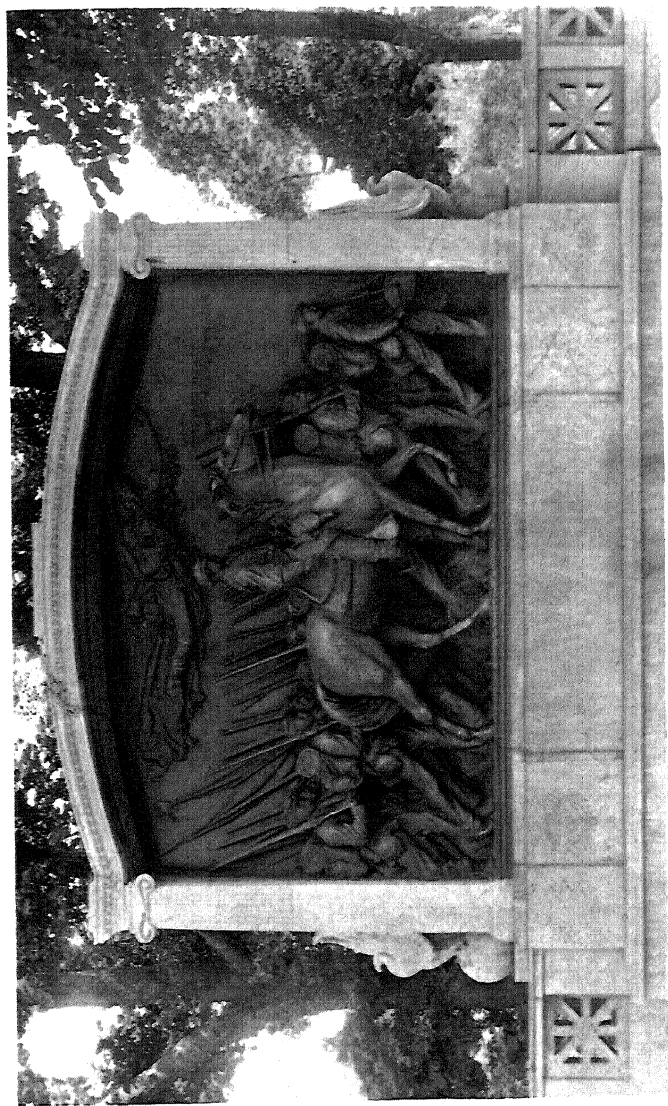
As an illustration of how this question of a national art is still in the position of Mohammed's coffin it is instructive to find that several attempts to name the "best ten painters"

of the United States have ended in confusion. The lists vary with the personal equation. It might be imagined that the Liberals would vote for the "Ten American

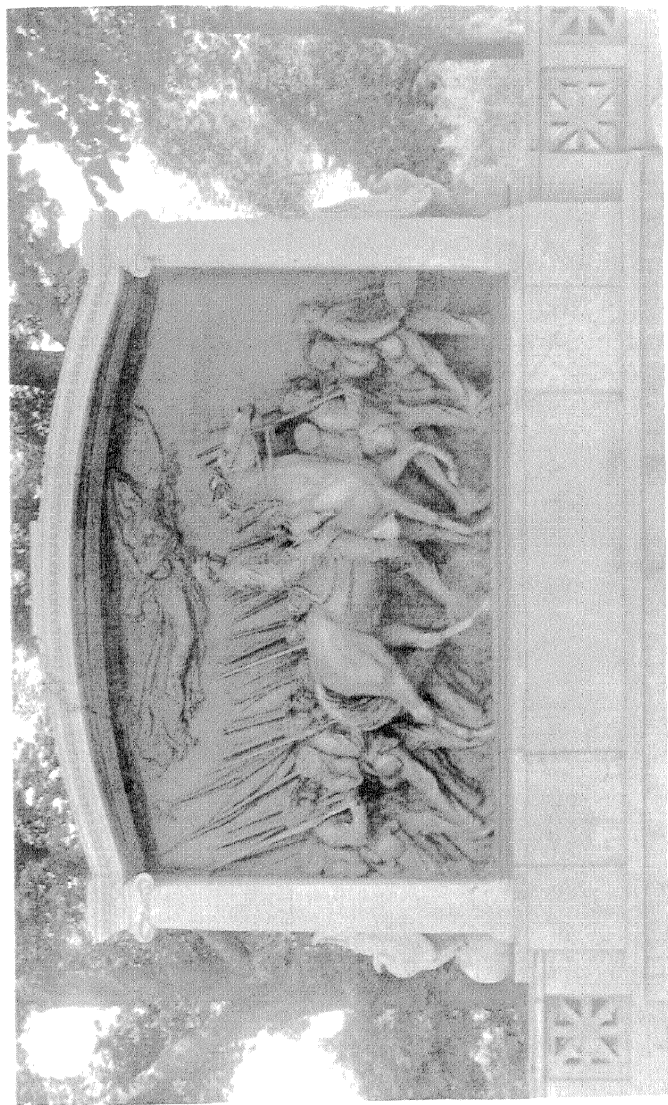
**The "Best Ten Painters."** painters " *en bloc*, but there are those who hold that some in that charmed circle are "hardly up to the standard." In fact, every artist would revise the list differently, and it is a remarkable feature of other voting that no one artist received the complete suffrage. Doubtless there are those who have most hopes of deliverance from Boston, seeing that nearly all the "Ten" are Boston men.

If, however, nothing more committal than an open verdict is possible with regard to the question whether there is an

**American Sculpture.** American school of painting, a far more definite conclusion can be reached with reference to sculpture. The various art organisations of the United States include a National Sculpture Society, which has accomplished much useful work since it was founded in 1896. The objects it set before it were "the spreading of the knowledge of good sculpture, the fostering of the taste for ideal sculpture and its production, both for the household and museums; the promotion of the decoration of public and other buildings, squares, and parks with sculpture of a high class; the improvement of the quality of the sculptor's art as applied to industries, and the providing, from time to time, for exhibitions of sculpture and objects of industrial art in which sculpture enters." In carrying out one part of that programme the society arranged for travelling exhibitions, the first of which was held at Baltimore in 1908, where the city authorities provided a huge exhibition hall free of cost. Nearly 40,000 visitors paid for admission, and the organisers were amply rewarded for their enterprise by numerous purchases of exhibits. Encouraged by that result, the winter show of the National Academy of New York was enlarged to include, for the first time, an adequate display of American sculpture, a



THE SHAW MEMORIAL, BOSTON



THE SHAW MEMORIAL, BOSTON



precedent which has since been followed with ever-increasing success.

Yet sculpture was a later comer into the circle of the fine arts than painting, for the great difficulty at the outset was to combat that Puritanic horror of the nude which survived long after the death of Puritanism. The victory was won only by strategy, that is, by the enemy's position being first outflanked by strict adhesion to the classical style. When that was accomplished, the field was clear for modern naturalism.

When, as even now may happen again and again, native criticism bears harshly on native sculpture, it must be remembered that the objects of that criticism belong almost entirely to the classical period and include the statues of famous Americans or those soldiers' monuments which belong to the days when sculpture was battling against the prejudice which earlier generations entertained for the nude. Certainly many of the effigies which crowd the Statuary Hall of the Capitol at Washington have been truthfully described as "freaks and grotesques," and as presenting a "terrifying spectacle"; while the earlier soldiers' monuments are generally admitted to have added another pang to grief. But those were the 'prentice days of the American sculptor, and only the land which is innocent of like enormities is entitled to cast the first stone.

A brighter era dawned with the advent of Augustus St. Gaudens, who although still the greatest figure in American sculpture set a standard which is proving independent of his personal presence. His Shaw Memorial on the edge of Boston Common, a panel in high relief to the memory of Colonel Robert Shaw and the coloured regiment which he commanded in the Civil War, is one of the noblest works in all America, instinct with life and faultless in its modelling. Although St. Gaudens studied in France and Italy, he preserved his nationality unaffected, executing a "Hiawatha" even during his Rome

Augustus  
St. Gaudens.



days ; and when he finally settled in New York it was his good fortune to secure commissions which confirmed him in his devotion to American themes and ideas. Happily, too, in his statues of Admiral Farragut, Abraham Lincoln, and General Sherman he was able to transfuse his models into types. Than the Peter Cooper or General Sherman of New York, it would be difficult to imagine statues more faithful to the American temperament while at the same time highly effective as portraits.

Great, however, as were the achievements and profound as is the influence of St. Gaudens, it must not be overlooked that

Daniel C.  
French.

he was preceded by several notable exponents of the naturalistic school. Among these a high place is occupied by Daniel Chester French, whose "The Minute Man" and "John Harvard" are as thoroughly characteristic as the work of St. Gaudens. Like so many Americans, Mr. Chester, as a youth, delighted to while away a leisure hour by whittling with a knife, and it was his skill in carving a frog out of a turnip which prompted a fatherly exhortation that he should try his hand on less perishable material. His first notable commission was "The Minute Man" of Concord, in which his bent towards naturalism was as clearly revealed as in any of his later works. The "embattled farmer" of that statue, who grasps his musket with one hand while the other rests on the handle of his plough, is suffused with emotion, while the figure as a whole is finely suggestive of the class that provided an early illustration of a nation in arms. Mr. French's largest work is the gigantic draped figure of "The Republic" which he executed for the decoration of the World's Fair at Chicago, and if that effort was indebted to Bertholdi's famous statue of "Liberty," it yet owed much to the sculptor's consciousness of the spirit of his native land. More recently Mr. French undertook the huge task of superintending the adornment of the Brooklyn Institute of Arts and Sciences, for which he supplied many figures, chief among them being "Greek

Religion," a work which manifested a regrettable reversion to classical lines. If that was inevitable owing to his subject, he gave proof in his superb "Melvin Memorial" that his sympathy with the present remains unaffected. The drapery alone of the "Melvin Memorial," which falls in natural lines with all the softness of silk, shows that the chisel which carved "The Minute Man" had not lost its skill.

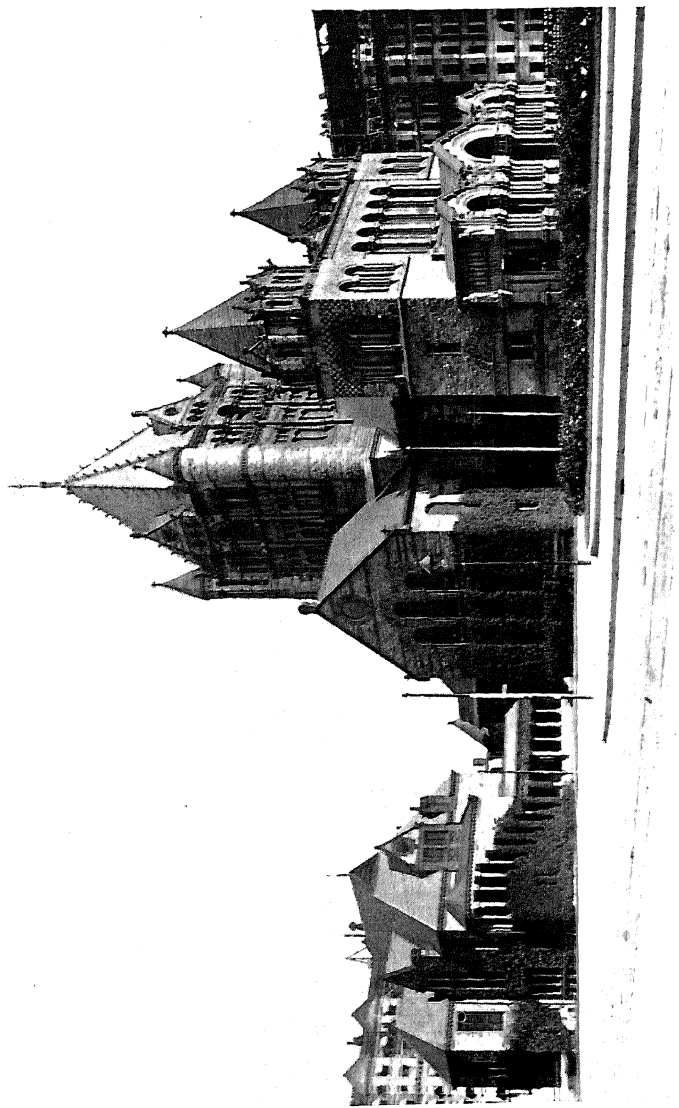
Among other sculptors who strike a note still more modern than that of Mr. French must be included Gutzon Borglum, Augustus Lukeman, Lorado Taft, and Charles  
Some Leading Sculptors. Keck. The first on this list, notwithstanding his foreign name, is a native-born American, and apart from his sculpture has achieved distinction as a figure and animal painter. But it is by his busts and statues Mr. Borglum is best known and will be longest remembered, for his "Abraham Lincoln" is worthy to rank with the finest of Rodin's work, and his statue of "General P. H. Sheridan" touches the highest level of military sculpture. The Lincoln head is broadly modelled, and full use is made of deep shade to accentuate the great President's sympathetic spirit; in the Sheridan piece it is difficult to decide which is the more worthy of admiration, the curbed tensivity of the horse or the alert pose of the soldier. One of Mr. Lukeman's most recent works has been a "Soldiers' Monument," and that he triumphantly survived such a critical test both in his winged figure of "Victory" and in the vigour of the soldier who is marching before her must be accounted a considerable achievement. Mr. Keck is one of the younger men, and is not entirely weaned from classical traditions, as is shown by his "Drama" and "Music," figures in which there is a blend of hermaphrodism; but in his bust of "Elihu Vedder" and above all in his imposing "Youthful America," he shows himself attuned to his age, and a master of rare technical powers. Two other sculptors of considerable accomplishment and even greater promise are John Davidson and Paulanship, the former having displayed an unusual skill in his portraiture and the

latter a surprising command of line in his low relief work, and a rare deftness of execution in the round. It is an added strength to American sculpture, too, that its exponents include many women of high ability, for if Beatrice Longman and others of her sex are generally content to confine themselves to such drawing-room heads as the former's vivacious "Peggy," it must be remembered that "sculpture in little" is destined to play an effective rôle in the education of public taste.

When the founders of the National Sculpture Society included among their ideals the fostering of suitable decorations for public and other buildings they

Architecture. linked their art with that of architecture, which, in the last quarter of the nineteenth century, began to assume a greater importance than at any previous period of the nation's history. That architecture in America at last became differentiated from mere building was largely due to the influence of the late H. H. Richardson who, beginning with obvious imitations of English Gothic, finally, by a blend of his own ideas with Southern Romanesque, evolved a style which became known as "Richardsonesque." Perhaps the noblest monument to his genius is the Trinity Church of Boston, the imposing tower of which helps to condone the paucity of detail in the building as a whole; but for the majority his smaller works, such as the Crane Memorial Library at Quincy, are far richer in aesthetic pleasure. Fifty years hence those unambitious buildings, with their beautifully arched doorways, semi-casement windows and spreading roofs will be among the most picturesque features of the American landscape.

In some respects the great wealth of the country has had as fatal results in architecture as in painting. Mrs. Wharton hints at the trouble in *The House of Mirth* by the medium of Mr. Van Alstyne's pregnant remarks on the mansions of Fifth Avenue. "That Greiner house, now"—commented Mr. Van to his friend Selden, "a typical rung in the social



TRINITY CHURCH, BOSTON



ladder ! The man who built it came from a *milieu* where all the dishes are put on the table at once. His façade is a complete architectural meal ; if he had omitted a style his friends might have thought the money had given out." Or there was the other type of house which was intended to proclaim that its owner had been to Europe, and had a standard. " I'm sure Mrs. Bry thinks her house a copy of the *Trianon* ; in America every marble house with gilt furniture is thought to be a copy of the *Trianon*. What a clever chap that architect is, though—how he takes his client's measure ! He has put the whole of Mrs. Bry in his use of the composite order. Now for the Trenors, you remember, he chose the Corinthian ; exuberant, but based on the best precedent." But the *nouveau riche* are not singular in having their measure taken by astute architects ; the members of the Chamber of Commerce in New York must have been as easily diagnosed by James Baker, when he fitted them out with that fussy marble, bronze-decorated pile which is one of the distractions of Liberty Street.

While there is no denying the claim that America holds the " record " for the number, size and cost of new buildings erected in recent years, it must be added that many of those buildings are distinct additions to the world's wealth of architecture. Some of the State Houses take high rank among the noblest parliaments of the nations, while even such purely commercial structures as the Union Dépôt at Washington or the Pennsylvania Terminal in New York are more like royal palaces than railroad stations. For the latter it is claimed that it occupies more space than " any other building ever constructed at one time in the history of the world," while the total cost of about \$50,000,000 (£10,000,000) establishes a unique record for a railroad dépôt.

Of course, no reference to the mammoth buildings of the United States would be complete if it ignored the " Sky-scraper " for which the country is famous. It is a monument

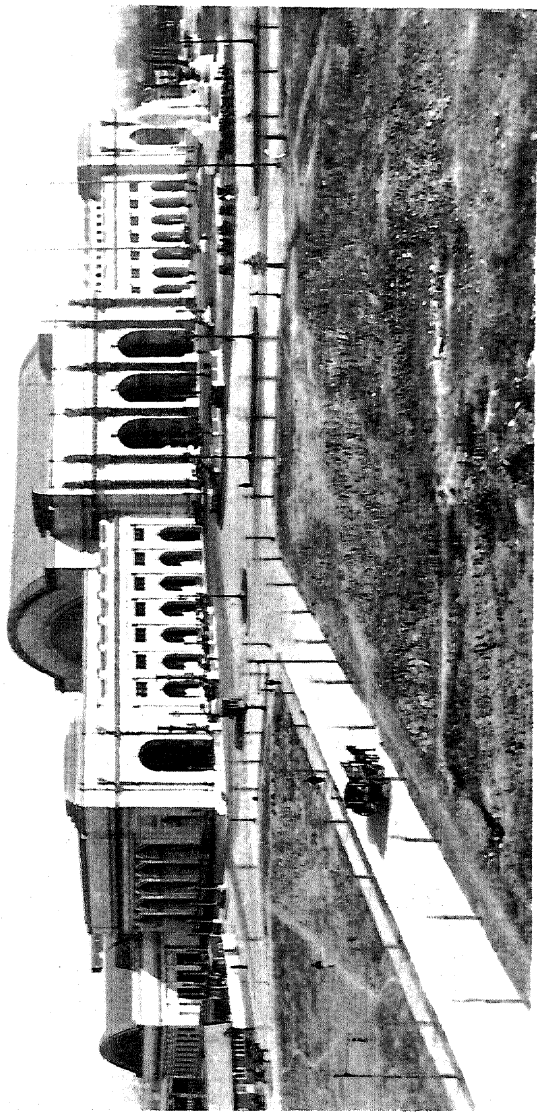
**Notable Public  
Buildings.**

to American ingenuity. Nature put a limit to the number of buildings which could be erected on Manhattan Island but it imposed none on the height to which they could be carried. Land is so valuable in the business district of New York that some solution of its restricted area had to be devised, and it was characteristic of American daring to carry up into the heavens those buildings which could not be expanded in any other direction. So the sky-scraper is indigenous to New York ; so much so, indeed, that while it fits into the scheme of things there it seems out of place in other cities. Two factors made the sky-scraper possible : the lift or " elevator," and the steel framework which enabled an architect to design a building of almost any height. The Flatiron, with its twenty stories, was thought to be a marvellous achievement, but that lofty structure has been dwarfed by the Singer building, which boasts of forty-seven stories and an extreme height of 612 feet. A greater altitude has been reached in the Metropolitan Life Building, which soars to 700 feet, and a rival company has threatened to outclass that with a building touching the 1,000 feet mark. Of course these fearsome structures have little claim to be regarded as architectural triumphs, yet it must be admitted that they possess a strange fascination when the first wonder is exhausted. At the least they are thoroughly typical of American scorn of convention.

It is in the realm of domestic architecture, however, that the best and most important work is being done. Apart from the Newport " Cottages," those elaborate mansions which illustrate the devil's darling sin of the " pride that apes humility," there are many admirable architects whose adaptations of colonial and mission styles are resulting in the creation of many beautiful homes. Both in New England and in the South there are picturesque old houses which are providing excellent starting-points for new departures, while the Spanish mission buildings of California afford delightful models for that sunnier

The  
" Sky-Scraper.,"

Domestic  
Architecture.



UNION RAILWAY STATION, WASHINGTON, D.C.





region. If, in Washington, for example, some wealthy Americans insist that their homes shall reproduce foreign styles, they are generally distinguished for such changes as keep them in harmony with their environment.

Among the minor proofs of an increasing love of the beautiful such applied arts as silver-work, wood-carving, and embroidery furnish cumulative evidence that the possession of great wealth is not always fatal to refined taste. In fact, those who have been privileged to enjoy the hospitality of American homes in various parts of that vast country are well aware that in their pleasing exteriors and in the refinement of their interiors they bespeak a genuine appreciation of aesthetic pleasure.

## CHAPTER IX

### INVENTION AND SCIENCE

IN an earlier chapter reference was made to that newspaper plebiscite, by which an attempt was made to ascertain who, in the popular opinion, were the ten Americans that deserved best of their country for having been most practically useful to the community as a whole, and it is significant that the place of honour at the head of the poll was awarded to Thomas Alva Edison. That vote is not the only indication of the supreme place in American favour occupied by the famous electrician. One of the vergers of Westminster Abbey, when indicating the burial-place of Addison in Henry VII's chapel, delights to relate that a transatlantic lady to whom he showed the tomb, after adjusting her *pince-nez* and glancing downwards, ejaculated "Addison! Oh, yes; the man who invented the electric light!" Apparently she was not the least amazed to find that her fellow-countryman had been deemed worthy of sepulture among the royal occupants of Henry VII's chapel.

For, as the popular vote shows, Mr. Edison, although happily not yet a candidate for Westminster Abbey, is undoubtedly the typical American of his day, owing to the fact that he is so thoroughly representative of the national passion for doing new things or devising new ways of doing old things. In the volume of its Patent Office business, the United States leads the world. According to the latest statistics, which include the figures from the earliest records up to the end of 1912, out of the grand total of 3,410,185 patents issued in all countries, the United States claimed 1,106,235 as its share, that is, nearly a third of the patents of the entire world. This preponderance has been of consistent growth since 1870, for whereas up to 1850 America

**National  
Passion for  
New Things.**

had less than 1,000 patents to its credit, once the inventive spirit of the country was awakened its activity soon outstripped that of the older nations. Hence the Patent Office has become one of the most profitable of Government departments, its net surplus over expenditure now exceeding \$7,000,000.

That sum, however, takes no account of the enormous incomes enjoyed by the countless patent lawyers of the country, or of the revenue represented by the seductive advertisements of those experts.

**Patent  
Lawyers.**

As the Patent Office is situated at Washington, most of the patent lawyers have their headquarters in the capital, whence the country is flooded with alluring appeals for "new ideas," for applications for booklets with lists of "inventions wanted," etc. One firm adorns its advertisements with a picture of the "new \$200,000 building specially erected" by them for their "own use," and offers a pamphlet containing particulars of "a prize of ONE MILLION DOLLARS offered for one invention"; another advertiser decorates his announcement with his own photograph and urges the specious plea that he makes his fee contingent upon his success in procuring the patent. These advertisements are worth attention as illustrating the enormous importance attached to inventions in the United States.

Of course, this abnormal interest in the production of novelties is mainly due to the national passion for wealth.

**Wealth the  
Inventor's  
Incentive.**

Such an idealist as Professor Henry Van Dyke, however, assures us that the American inventor is not necessarily, nor primarily, a man who is out after money "He is hunting a different kind of game, and one which interests him far more deeply: a triumph over nature, a conquest of time or space, the training of a wild force, or the discovery of a new one." Unfortunately the records of the Patent Office make it impossible to accept this lofty view; for those records show how persistently year after year attempts are made to secure protection for the most trivial inventions, and

how tenaciously all holders of patents defend the slightest infringements of their rights. It may be admitted that keenness to do something new is a marked American trait ; but it is also incontestable that the chief driving-force of that trait is the knowledge of the big monetary reward which waits upon success. As in the cases of the writing of a popular novel or the production of a successful drama, the huge population of America ensures an enormous fortune for the lucky inventor.

But that the public is also a large gainer from this unwearied ingenuity may be frankly admitted. The domestic and

Some  
American  
Inventions.

commercial life of the entire world would be seriously impoverished by the elimination of American inventions. How distressed, for example, would be the thrifty housewife if she were deprived of her sewing-machine ; and how many homes would be less cheerful if they were robbed of their piano-players. Perhaps Mr. Edison's phonograph has not proved an unmixed boon, especially in its more strident form, but the improvements already effected in that instrument give promise of a more endurable future. Both for domestic and commercial communication, too, the loss of the telephone would be almost a tragedy, while if Morse telegraphy were destroyed the social and business life of the world would have to be reconstructed. Other American inventions which have become essential to the life of the civilised world include the typewriter, numerous kinds of agricultural machines, the incandescent light, etc., etc. With regard to agricultural machines—harvesters and self-binders, and complicated mechanism which will reap and thrash and sack in one operation—it is well known that America leads the world in ingenuity and production ; and in the matter of typewriters there is no gainsaying her supremacy.

And in small as well as great things, American fertility of invention is unrivalled. For those who revel in shopping it would be impossible to imagine a more delightful experience

than an exploration of a typical "Ten-cent Store" in any of the great cities. It is not merely that the variety of articles which can be purchased for fivepence each is bewildering, but that so many of those articles are of such an ingenious character that the housekeeper who has had experience of their novelty and usefulness is eternally discontented with a country where they are not obtainable. The business man in his office, too, has good occasion to be grateful to the American inventor, for if the "American roll-top desk" must really be credited to France, his filing cabinets, paper-fasteners, water-well paste-pot, cheque writer, and many other oddments, will generally betray their United States' origin. Even a partial catalogue of such and kindred inventions would represent a formidable list, as may be easily imagined when it is remembered that the patents issued last year numbered 37,731. Every State in the Union made some contribution to that total, even Alaska being responsible for five, but naturally New York took the lead with 5,103 to its credit, Illinois coming next with 3,441.

One pertinent illustration of the far-reaching effect of an American invention is provided by the almost romantic history of Mr. Edison's cinematograph. What-  
**The** ever may have been the suggestive value of  
**Cinematograph.** the old "Wheel of Life," or of M. Ducos's battery of lenses, or of Professor Muybridge's remarkable motion-photographs of horses, there can be no question that it was Mr. Edison's researches and inventions which made the cinematograph practicable. It was in 1889 that the inventor began work on his kinetoscope camera, which he described in his specification as being "capable of producing an indefinite number of negatives on a single, sensitized, flexible film, at a speed heretofore unknown," but it was not until 1893 that Mr. Edison showed his invention to the public at the Chicago World's Fair. Seven years later the moving-picture show, now known in America as "a movie," started on its phenomenal career, and at the moment of writing it is

estimated that there are in the United States alone some thirty thousand cinematograph theatres, representing an industry with an annual revenue of fully \$200,000,000 (£40,000,000).

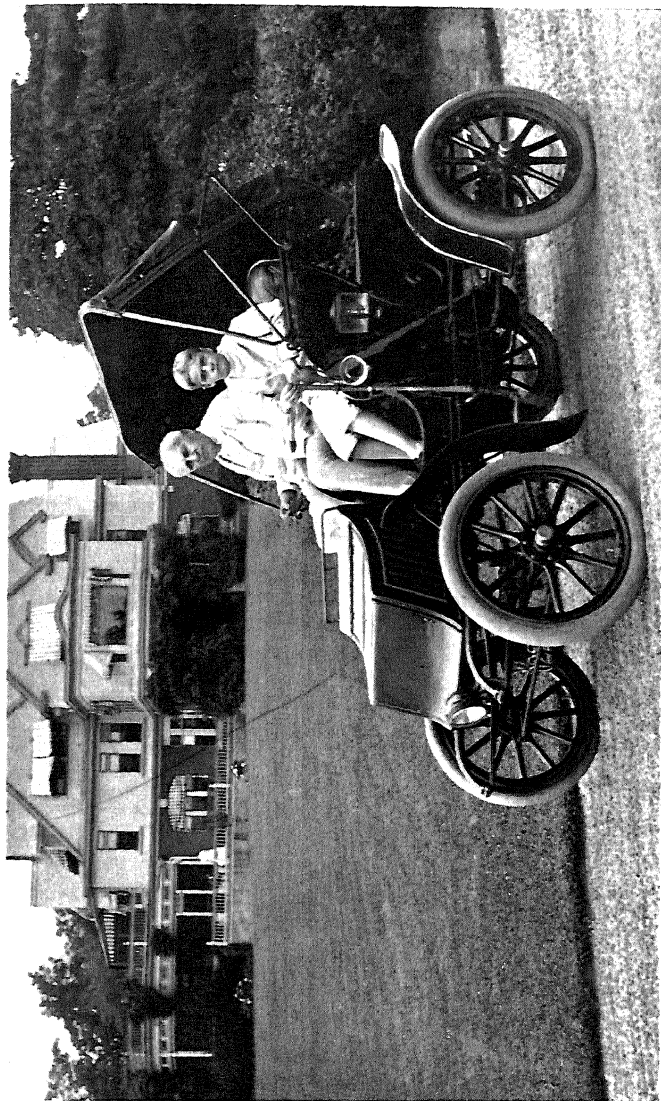
Apart from the fact, as noticed in a previous chapter, that cinematograph entertainments have at least temporarily affected the profits of theatrical enterprise, the moving-picture has entirely changed the lecture platform situation, and is now transforming scientific and educational methods.

**Moving  
Pictures in  
Education.**

For example, the St. Louis Medical Society recently utilised the cinematograph to illustrate the inoculation of animal with disease germs and their effect upon the blood, while at the World's Hygienic Congress at Washington was shown a remarkable series of microscopic moving pictures in explanation of the same subject. The use of moving pictures in the public schools is being earnestly advocated by many educational authorities, greatly to the approval of Mr. Edison, who has such unlimited faith in their teaching value that he says: "I intend to do away with books in the school; that is, I mean to try to do away with school-books. When we get the moving pictures in the school, the child will be so interested that he will hurry to get there before the bell rings, because it's the natural way to teach through the eye. I have half a dozen fellows writing scenari now on A and B." It appears that Mr. Edison has planned his moving-picture curriculum on the basis of an eight-year course, and that he expects to make a beginning next year.

In view of the enormous interest now taken in the cinematograph, it is not surprising that Mr. Edison has impressed his personality upon his fellow-countrymen

**T. A. Edison.** as one who has "got results"; but the cinematograph is only one of his triumphs. When but twelve years old he, while serving as a newspaper boy on the Detroit railroad, utilised every spare moment in making electrical experiments, and after his promotion to



*Photo by*

THOMAS A. EDISON OFF FOR HIS FIRST HOLIDAY

*Underwood & Underwood*





the work of a telegraph operator in his fifteenth year he often neglected his duties to pursue some fancy of his fertile brain. His first notable achievement was the invention of an automatic repeater for telegraphic messages, and a little later he constructed a printing telegraph for stock quotations which enriched him by \$40,000. Since he established his laboratory and workshop at West Orange, N.J., he has kept up a constant supply of novel appliances, including the microtasimeter, for the detection of small changes in temperature; the megaphone, for magnifying sound; the phonograph, for recording and reproducing all kinds of sounds; etc., etc. Altogether he has secured patents for more than 700 inventions!

According to the opinion of most competent authorities, American supremacy in invention is not entirely due to the inquisitiveness of the national temperament; some part of that pre-eminence, they assert, must be credited to the wisdom of the authors of the Constitution. Certainly there is a marked difference between the English and

American  
Attitude  
towards the  
Inventor.

the American view of the inventor, for while the former takes the public interest most into account the latter is more concerned with the reward of the individual. Congress, so the Constitution affirms, is to have power to "promote the progress of science and useful arts, by securing, for limited times, to authors and inventors the exclusive right to their respective writings and discoveries"; and Lincoln once declared that the patent system of the United States "added the fuel of interest to the fire of genius, in the discovery and production of new and useful things." This is somewhat fatal to Professor Van Dyke's idealistic view of the American inventor, but there is no avoiding the conclusion that the abnormal inventive activity of the United States is largely owing to the remunerative effect of the patent law of the nation. In recent years, however, a serious assault has been made upon that law in the interests of communism, the effect of which, if successful, would be to weaken that inducement,

that "fuel of interest," which has counted for so much in the stimulation of invention. The charges, so often made, that wealthy trusts are in the habit of buying inventions for the sole purpose of suppressing them in the interests of their own patents, are emphatically denied by so good an authority as Mr. Edison.

As sufficient evidence has been adduced to show that, in the main, the American inventor shares the human weakness for lucre, it may now be safely admitted that there is at times another motive for his ingenuity—the motive, that is, of contributing to the kind of knowledge which is not necessarily profitable. In the domain of astronomy, for example, American inventions and discoveries take the highest rank. Professor Edward C. Pickering, the veteran director of the Harvard Observatory, who established the first physical laboratory in the United States, is assured of a distinguished position in the annals of astronomy not merely for the efficiency with which he has administered his department at Harvard, but still more for his immeasurable contributions to stellar photometry. When he addressed himself specially to that branch of science he was not long in discovering that there was no adequate instrument available, whereupon he experimented until he had designed that meridian photometer with which he has secured such remarkable results. Having, after a few years' experience, further perfected his instrument, he set himself the herculean task of a complete survey of both hemispheres, an undertaking which involved the erection of an observatory commanding the southern sky. Owing to Professor Pickering's forcible appeals, the money necessary for such an establishment was soon forthcoming, and the observatory was duly built at Arequipa, in the Andes, where it remains as a permanent branch of the Harvard Observatory. Between the two establishments upwards of 75,000 photographs have been taken, in addition to the magnitudes of many thousands of stars being determined, resulting in many

Astronomical  
Inventions.

important discoveries, not merely of new and variable stars, but also of an entirely unknown type of double star.

Nor is Professor Pickering by any means an isolated example of American devotion to pure science. His younger brother,

**Astronomical  
Discoveries.**

William H. Pickering, is equally distinguished as an astronomer, having to his credit, among other achievements, the discovery of the ninth and tenth satellites of Saturn, and the discovery of a planet lying beyond Neptune. It was the careful examination of a photograph taken at the Arequipa Observatory which induced Professor Pickering to believe he had found the ninth satellite, but as the planet was passing through the Milky Way at the time the negative was secured, it was not until Saturn was clear of that constellation that he was able to verify his discovery; and then he made the further novel discovery that the motion of that satellite was retrograde, a phenomenon unique in the solar system. He has also rendered valuable service to science as the leader of many important solar observation expeditions.

Among the other famous astronomers of the United States, Professor George E. Hale, a pupil of Edward C. Pickering, has achieved high distinction as an inventor and observer. His most important invention is the spectroheliograph, an instrument for photographing the sun with monochromatic light, which revealed a new and unexplored aspect of the sun's atmosphere and provided much of the data for Professor Hale's invaluable contributions to the *Astrophysical Journal*; but in addition to that remarkable instrument the director of the Mount Wilson solar observatory designed the 60-in. reflector, which is admitted to be the most perfect for astrophysical research. Naturally his chief contributions to science have been made in connection with solar spectroscopy, and these have been so notable that he has been elected a member of the leading astronomical societies of the world.

While the renown of the foregoing observers is greater among experts than with the general public, another American

astronomer, Professor Percival Lowell, has so specialised his work and expounded its results in so simple a manner that he has won considerable popular fame.

Professor  
Lowell and  
Mars.

When he established his observatory at Flagstaff, in Arizona, which is situated 7,250 ft. above sea-level, it was with the special purpose of concentrating his attention on Mars, the planet which, as is well known, is the nearest to the earth, and hence most favourably placed for continuous study. He has not wholly neglected the other planets, but since 1894 Mars and its canals and other problems have occupied him so closely that he is recognised as the chief authority on that member of the solar system. His two books, also, *Mars and its Canals* and *Mars as the Abode of Life*, have been so distinguished for lucid exposition and sentimental interest that they have appealed to thousands to whom astronomy is usually a dead letter. It was the former of these which prompted Dr. Alfred R. Wallace's *Is Mars Habitable?* in which the veteran naturalist subjected the theories of the American astronomer to a critical examination, the conclusions of which, however, have been weakened by subsequent research. In the curiously regular lines which are so remarkable a feature of Mars, and which are so conspicuous in the photographs taken from the Flagstaff observatory, Professor Lowell sees indubitable evidence of design rather than natural causes, and argues from thence that the planet must be inhabited. Whatever the final conclusion may be, if indeed any definite conclusion is possible, the Martian researches and speculations of the American astronomer constitute one of the most fascinating romances of science.

Modern astronomy as a whole, indeed, is greatly indebted to American research. While in Great Britain and France the public observatories only number a dozen for each country, there are no fewer than thirty-three in the United States, twenty-three of which are affiliated to universities or colleges as

American  
Observatories.

compared with the half-dozen connected with British universities. Several of the American observatories are world-famous, for the Lick and Yerkes institutions are as well-known as that at Greenwich; and in the matter of structure and instrumental equipment the observatories of the United States have no superiors. For example, the hydraulic platform of the Lick observatory is a unique construction, and the largest refracting telescope in active use is the 40-in. instrument at the Yerkes observatory, the magnificent objective of which is an eloquent testimony to the excellence of native optical work.

Should, however, the practical person object that the results of this astronomical activity are as remotely beneficial to humanity as the stars and planets with which they are concerned, he may be reminded that American interest in science also takes a severely utilitarian direction. The millionaires of the United States are often attacked in the genuine Limehouse style; self-elected social reformers wax eloquent over their "tainted wealth"; the yellow press excoriates them on any pretext or none; but it may be questioned whether in any other country there can be found a body of wealthy men more generous in gift or more resourceful in directing their donations to worthy ends.

Much fun has been made of Andrew Carnegie's predilection for founding libraries, and perhaps some of the wealth so absorbed might have been better employed in assisting struggling authors, but no serious criticism has been directed against the Carnegie Institution of Washington, which the steel magnate has endowed to the extent of \$22,000,000 (£4,400,000). The objects of that institution are "to encourage in the broadest and most liberal manner investigation, research, and discovery, and the application of knowledge to the improvement of mankind." This programme is carried out in various ways, chief among the means adopted being the ten departments engaged in continuous research. Investigation is being pursued

Carnegie  
Institutions.

in more than thirty different fields of knowledge, and the publications of the institution already constitute a considerable library. Among the subjects which are being examined with unusual thoroughness are botany, economics, and sociology, experimental evolution, marine biology, and nutrition, and in every case the practical ideals of the institution are kept in the forefront. For example, the amazing horticultural work of Luther Burbank has been connected with one of the departments, thus ensuring that the plant-breeding of that botanical wizard shall in future be prosecuted under the best conditions. Mr. Burbank has already originated innumerable new apples, plums, peaches, nuts, grasses, grains, vegetables and flowers, but now that he can draw upon the resources and funds of the Carnegie Institution he will probably excel all his previous triumphs.

Another millionaire, and probably the most abused man of his class in the United States, John D. Rockefeller, in addition to fabulous gifts to colleges and universities, has endowed that Rockefeller Institution for Medical Research in which Dr. Alexis Carrel was quietly working when he was awarded the Nobel prize in medicine. When surprise was expressed that one of the leading specialists of France should be pursuing his investigations in an American laboratory, Dr. Carrel explained that the Rockefeller Institution provided unrivalled facilities for medical research—a testimony which is an ample tribute to the equipment of the establishment. But the institution is already justified by its results. Apart from the marvels achieved by Dr. Carrel in the surgery of the arteries and in the transplanting of organs from one body to another, the glory of which is at least partly due to France, Dr. Simon Flexner's serum treatment of cerebro-spinal meningitis would be honour enough for a laboratory which was only founded in 1901. The Flexner remedy for that fell disease has been so successful that in cases where the serum has been injected during the first week of the attack the mortality has been

reduced to 18 per cent. In addition to conferring such a boon on humanity, Dr. Flexner has also discovered the organism which causes infantile paralysis. Nor should it be forgotten that another of his colleagues at the Rockefeller Institution, Dr. Peyton Rous, gives excellent promise of solving the problem of the cause of cancer, his researches appearing to establish the parasite theory.

Not content with the excellent work of his institution, Mr. Rockefeller a few years ago also gave \$1,000,000 (£200,000) for the endowment of a medical commission to investigate the hookworm and its enervating disease. Thereby hangs a story greatly to the credit of Dr. Charles W. Stiles, the director of zoology in the Hygienic Laboratory. For a time the hookworm was regarded as a scientific joke. And it added another word to the American vocabulary. Because the parasite was said to diminish the working capacity of its victim, it became a byword that an indolent man was suffering "from an attack of the hookworm." But Dr. Stiles had the last laugh. By irrefutable evidence he showed that the hookworm, happily christened *necator Americanus*, was a stubborn entity; that it was equipped with a mouth having six incurving teeth, whereby it fixed itself to the intestinal mucous membrane, and sucked away the blood; that the victim of the parasite became anaemic, lost all ambition, and was able to perform only a limited amount of work; and that the disease had been contracted by at least 2,000,000, including many of the "poor whites" of the South. When these facts were established, it was seen that the hookworm was an important obstacle to the prosperity of the Southern States, for in addition to it sapping the energy of the "poor whites," it helped to explain the small learning capacity of negro children. Hence Mr. Rockefeller's generous gift towards combating the parasite may well prove to be among the most beneficent of his many bequests.

But to return for a moment to medical research. For some



unaccountable reason chloroform is far better known than ether, yet the latter anaesthetic was in use prior to chloroform, and its discovery and practical appli-

**Anaesthetics.** cation have to be placed to the credit of American doctors. It is true that the properties of ether seem to have been known for many generations, and that it had been employed for various purposes prior to the last century, but it has been truthfully said that interest in it was empirical until Dr. Horace Wells, of Hartford, Connecticut, in 1844, allowed himself to be experimented upon with the anaesthetic when having a tooth extracted. Two years later, another American doctor, Mr. T. G. Morton, made a still more daring application of the vapour of ether in connection with a surgical operation, and from that day ether was recognised as an invaluable agent in relieving human suffering. Two other doctors, Crawford Long and Charles T. Jackson, are said to have had a share in this important discovery, but as they also were Americans the credit of the innovation belongs to the United States. If, too, chloroform is more widely known than ether, it is probably true that the latter is more generally used throughout the world, owing, it is claimed, to it being the safer anaesthetic.

But American doctors have not been content with the introduction and practical application of ether; they have devoted much research to the equally important matter of its innocuous use. It is common knowledge that some patients object to be operated upon while unconscious, and that others have succumbed on the operating-table owing to an overdose of an anaesthetic or its unsuitability to their systems. Both these problems have been successfully solved in the United States. For cases of the first-named category Dr. J. Leonard Corning devised his method of spinal anaesthesia, whereby, through the injection of cocaine into the neighbourhood of the spinal cord, merely local insensitiveness to pain is produced; and the more serious difficulty of safe-guarding the use of an anaesthetic has been overcome by Dr. S. J. Meltzer,

of the Rockefeller Institution, who has discovered a perfectly safe method of administering ether directly to the lungs, "The advantage of this method," it has been pointed out, "is that it makes the use of ether fool-proof. When this method is used it is impossible to kill a patient with ether. Deliberate experimental attempts to kill dogs have invariably failed." Much might be added to this brief résumé of the past and more recent achievements of American medical science, which have included such classical triumphs as Dr. W. Beaumont's study of the mechanism of digestion, and Dr. Oliver Wendell Holmes's discovery of the contagious nature of puerperal fever, but enough has been recorded to indicate what large additions have been made to the world's remedial knowledge by the physicians of the United States. It should be added, too, that the surgeons of that land are equally in the forefront of their profession.

One other typical example of applied science may be selected from the domain of entomology. Those who can recall the consternation which was created in the rural districts of England some years ago by the advent of the Colorado beetle, will be able to appreciate the seriousness of an insect plague in a country so largely agricultural as America. Although the Colorado beetle, which was first observed in 1859, commits great havoc on the leaves of the potato and tomato, it has been so neglected that from the Rocky Mountains it has spread all over the United States and Canada, and is now probably immune from extinction. Of recent years two other insect pests have created serious alarm in New England, namely, the brown-tail moth and the gipsy moth, and their ravages have been so excessive that the Government has addressed itself to the herculean task of their destruction.

Some idea of the stupendous nature of that task may be attained when it is remembered that the infested area exceeds 5,000 square miles in which there are countless woodlands, orchards, and many thousands of miles of tree-lined roads.

A single wall will yield moth nests by the thousand, for fifty or sixty clusters of eggs have been found on one stone less than a foot in diameter. Hatching in such secure places, caterpillars swarm to feed on the ever-present brush, and later ascend the trees overhanging the road, from whence they spin down in myriads on to passing vehicles, by which they are transported far and wide to form new colonies. The devastation wrought by these pests is almost incredible; they attack fruit and shade and forest trees and ornamental shrubs indiscriminately, and when unmolested leave them ruined and desolate. Photographs taken in the height of summer, when the trees and shrubs should be thickly clothed with verdure, show the woodlands and orchards in the stark, leafless condition of the depth of winter.

Two methods have been adopted in waging warfare on these destructive moths. The first plan involved a large army of field workers, who at different seasons of the year cut out and burnt the infested trees, or burlapped or sprayed them, or creosoted the nests, or crushed the caterpillars or pupae. These operations, however, involved a heavy cost, no less than \$210,679 having been spent in a single season. Consequently the government entomologists addressed themselves to the problem of discovering a more economical remedy, and their researches at length convinced them that such a remedy could be obtained if they could find and breed parasites which would prey upon the eggs of the moths. In pursuit of such parasites an expert of the Bureau of Entomology made a special journey to Europe, travelling widely in France, Italy, Austria, Germany, and Switzerland, and making arrangements for the exportation of such natural enemies of the moths as he was able to discover. In all 117,257 webs containing parasites were collected, an experiment wholly without precedent in the annals of applied entomology. It is too early to pronounce whether this method will be entirely successful, but up to the present the results have been satisfactory.

Many other illustrations of American ingenuity and enterprise in the application of science to practical ends could be adduced, but the foregoing must suffice in view of limitations of space. A native humorist once remarked of a certain old lady that she was so inquisitive that she put her head out of all the front windows of the house at the same time. But that is a national trait ; the American looks out of all the windows of the house of life with a healthy curiosity.

## CHAPTER X

### AMERICA AT WORK

AMERICA has an unenviable pre-eminence in the divorce statistics of the world. With the exception of Japan, it leads all the other nations, its annual average amounting to seventy-three in every 100,000 of the population. Why? The answers to that question are countless, including disquisitions on the low view of marriage and the laxity of divorce laws; but if we are to accept the testimony of innumerable novels and plays one of the chief causes may be found in the fact that the American business man is too absorbed in making money to give his wife that attention which is the best cement of the marital relation. That defect in the business man is insisted upon to weariness. He is depicted in such a feverish hunt after the almighty dollar that he has no time to eat his meals, much less for cultivating the society of his wife and children. He is "hustling" from dawn to sunset; for him there is no existence save the "strenuous life." There is a tradition, in fact, that the common exhortation of the American mother to her son is: "Put on a speedometer and hustle. The main thing is speed. Never mind where you are going to get to; if you only keep going, you are bound to get somewhere." Consequently there is a general impression all over the world that the American works harder and for longer hours than any human being.

That tradition is fostered by many native writers. Thus it is asserted that the "general pace of life" in the United States astonishes and sometimes annoys the European visitor. "There is a rushing tide of life in the streets, a nervous tension in the air. Business is transacted with swift dispatch and close

An American  
Tradition.

attention." Further, we are assured that every American hangs over his desk a motto to the effect, "This is my busy day." He does not, this eulogist continues, "like to arrive at the railway station fifteen minutes before the departure of his train, because he has something else that he would rather do with those fifteen minutes. He does not like to spend an hour in the barber-shop, because he wishes to get out to his country club," etc., etc. One of these examples of the "strenuous life" is unfortunately chosen, as will be obvious to any who have had personal acquaintance with an American barber-shop. Those establishments are certainly models of their kind in the matter of equipment; their comfortable chairs, their ample mirrors, their cleanliness, their manifold machinery and implements, are beyond reproach; but there is no country in the world where the process of having "a shave" is so complicated and protracted an operation as in an American barber-shop. If the victim also indulges in a hair-cut and a shampoo he may count himself fortunate if he is released inside of an hour.

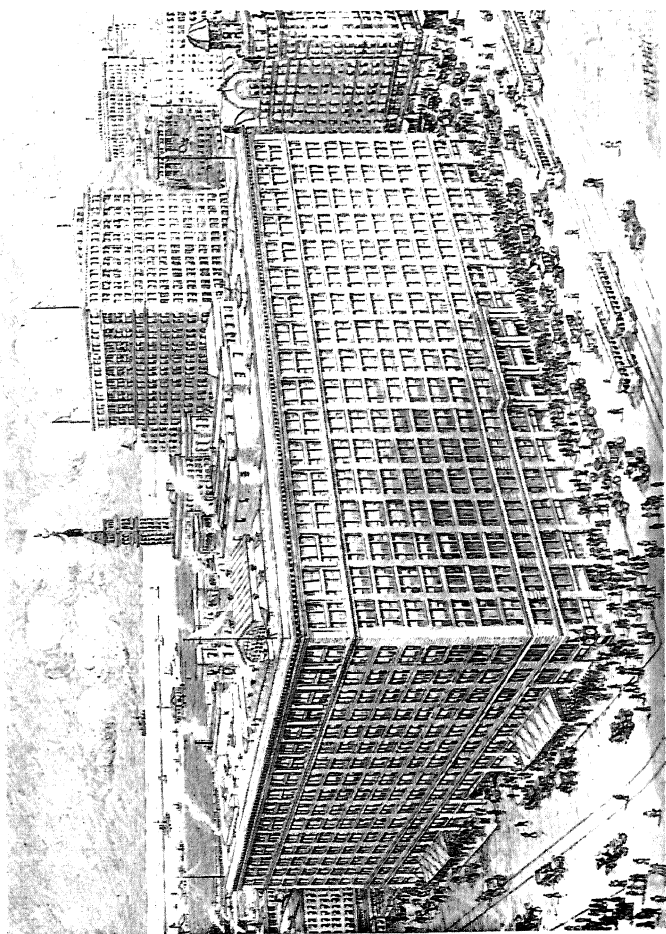
One of the daily incidents of life which is a constant puzzle to the European visitor who is supposed to be annoyed by the "general pace" of existence is connected with the matter of boot-cleaning. In so democratic a country it might be imagined that all labour, even boot-cleaning, would be held in equal honour. But that is not the case. For some reason which has never been explained, the average American domestic servant absolutely refuses to have anything to do with dirty footgear, while in the American hotel there is no functionary answering to the "boots" of the English hostelry. If the inexperienced European visitor places his boots outside his bedroom door when he retires he will find them in the same position and condition the following morning. Boot-cleaning is regarded as such a menial occupation that it is relegated to the "dago," that is, the poor Italian immigrant, who consequently does a thriving business at his "shine-parlour."

But that is where the amazing waste of time comes in ; the American who is, as we are told, so sparing of his minutes will squander fifteen of them every day to sit in his boots while they are being polished.

Perhaps a more rational view of American activity is supplied by the confession of a native that his fellow-countrymen "pretend to be fast, but when we are going at our topmost speed we forget where we started out to go to." They acted, he added, and then thought, whereas the Briton thought and then acted. The same impartial observer also stated that there are only little differences between countries, and that the stores of all lands had the same goods.

In the matter of stores, however, he might have made an exception in favour of the United States. They have no equal in the world. What the Englishman calls a shop the American speaks of as a "store," and the nomenclature is further classified by such terms as grocery store, hardware store, book store, dry-goods store, or department store. Even in the small towns or in the suburbs of the large cities the grocery stores may be commended to the imitation of the whole world. For the systematic display of goods, the amazing variety of articles, the general appearance of brightness, and for the spotless aprons of the assistants these shops deserve the highest praise. Occasionally, in the great cities, some of these grocery stores also undertake restaurant business, and it would be difficult to imagine more enjoyable breakfasts or light luncheons than those supplied in such an establishment as Acker's in Philadelphia. The balcony of that sumptuously-appointed building is reserved for morning and mid-day repasts, and the meals there served must be an excellent recommendation for the articles purveyed at the counters downstairs.

But it is the department store which is the chief glory of the American retail system. It is many shops in one. And



THE MARSHALL FIELD STORE, CHICAGO





that fact may easily lead the casual visitor to a hasty and false generalisation. The book-lover, for example, may think his preferences neglected; he will wander along the main streets of the large cities without finding as many book shops as his experience in other lands would lead him to expect; and from that he will be tempted to the hasty conclusion that for its size America is more deficient in book shops than any country in the world. But he will have reckoned without the department store. In every emporium of that type one section is devoted to a huge stock of current and standard literature, where, on occasional "sale" days, it is possible to pick up some amazing bargains. Of course, there are shops devoted solely to the sale of books, and they compare favourably with the kindred shops of any country; but in the main the bulk of the book-selling of the United States is carried on under the roof of the department store.

Some of those stores are as much national institutions as the Capitol at Washington. And not a few of them are housed in structures which are a credit to the architecture of their respective cities. Among the most famous are the Wanamaker stores in Philadelphia and New York and the Marshall Field and Company store in Chicago, all of them monuments to that "self-made" wealth which is so characteristic of the country. John Wanamaker, the owner of the first named, began his romantic career as an errand-boy at the age of fourteen, but in his twenty-third year launched out in business on his own account, and is now in the front rank of the wealthiest merchants of America. In harmony with the fact that his errand-boy days were spent in a book store, Mr. Wanamaker's book department at Philadelphia has always been fostered with special care, one phase of which is represented by the publication of the *Book News Monthly*, a periodical originally published specially in the interests of the store-book section but now, under the capable editorship of Mrs. Norma Bright

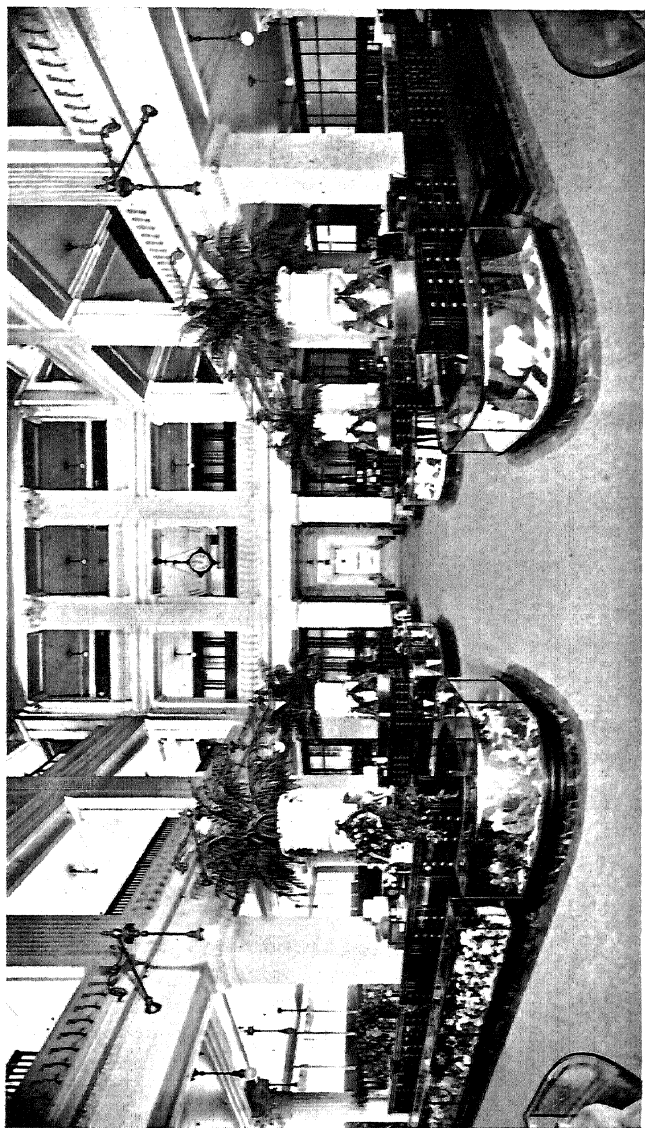
Carson, enjoying a national circulation as an effective exponent of literature.

Marshall Field, the founder of the Chicago store of that name, was in his seventeenth year before he began his business life as an assistant in a small dry-goods store in New England. Four years later the possibilities of the growing city of Chicago tempted

The  
Marshall Field  
Store.

him to seek his fortune there, and in less than a decade he had established the business which was to grow to such phenomenal proportions. His genius for organisation and for divining the public taste was such that during the period from 1871 to 1895 the annual takings of the store were increased from \$12,000,000 to upwards of \$40,000,000! The present twelve-story retail building, which has basement salerooms descending more than forty-three feet below the street level, was completed in 1906, and contains a total area of floor space exceeding fifty-five acres. Some of the figures connected with the conduct of this huge business are almost incredible, the great basement sale-room with its 170,844 square feet of space being the largest single room of its class in the world, while the 35,000 automatic sprinklers to safeguard against fire, the telephone exchange with its average of 30,000 calls a day, the 427,500 square feet of Wilton carpet in the retail sections, the daily average of some 200,000 customers, the electric light system of 26,000 lamps, the thirty miles of tubing to convey sales slips to the counting-house, and the army of more than 15,000 employees are eloquent testimony to the business conducted under this single roof.

Of course, there are some "lines of goods," such as grocery for example, which have no representation in the Marshall Field store, but within its limitations as a dry-goods establishment its stock is exhaustive. Summer furniture or furniture in oak, china and glassware in bewildering variety, art ware of the choicest designs, dress goods and silks and linens, hosiery and shoes, French and domestic *lingerie*, specialty



MARSHALL FIELD STORE : PANORAMIC VIEW OF FIRST FLOOR



clothing and upholstery—such are some of the leading sections of the store, which, in fine, deals in practically everything from a packet of pins to a set of the *Encyclopaedia Britannica*. It is, indeed, a permanent but always changing exhibition of the world's industries and productions.

When such stores are available in the big cities of the United States it is hardly surprising that the American woman has developed a passion for shopping. But it is not always shopping with a serious intent. The Marshall Field store, for example, is a typical illustration of what an incentive to aimless indolence such an establishment can be. The visitor is not pestered with "What can I show you, madam?" on the contrary, she is allowed to roam hither and thither at her own inclination, making the smallest purchases or none at all; and when she grows weary of that tiring occupation there are rest-rooms, and music-rooms, and writing-rooms to which she can retire, without charge, to recuperate or discharge the debts of her private correspondence. In fact, a typical department store, apart from its collective facilities for purchasing, furnishes the women of America with all the advantages and none of the expenses of a well-appointed club.

But the department store—again within its limitations—is also a microcosm of the industrial life of America, an exposition of the finished products of native raw materials. What it lacks of a representative character of the full cycle of American industry is provided by the grocery, hardware, and other stores which supplement its deficiencies.

Because, however, American manufactures bulk so largely in the markets of the world, it is often forgotten that after all the United States is primarily an agricultural country. Its ambassador to the court of St. James's has reminded us quite recently that to understand American democracy it is necessary to "keep in mind the millions that dwell on the soil

The American  
Woman and  
Shopping.

America a  
Rural Nation.

and in small towns ; the inhabitants of the great valleys of the Mississippi River and of its chief tributaries. Take it through and through, the nation is as yet a rural nation ; and it is the countryside who really rule it." This statement is confirmed by statistics. The table of population as it is divided among various industrial occupations shows that more than thirty-five per cent. of America's millions are engaged in agriculture as compared with nine per cent., the next highest on the list, employed in commerce. Again, if exports be taken as the test it will be found on a rough calculation that whereas iron and steel manufactures, the highest on the list, represent a sum of \$304,605,797, the farm products represent nearly \$9,000,000,000. Hence there is profound truth in the assertion that the chief manufacture of the United States prior to 1900 was the manufacture of 5,740,000 farms, comprising 841,200,000 acres. According to the latest figures, the total of farms is now 6,361,502, representing an acreage of 878,798,325, while the wealth produced on those farms in 1910 amounted to \$8,926,000,000. The total wealth of the country has been estimated at \$130,000,000,000, of which farms and buildings and implements represent upwards of \$36,000,000,000. The foregoing figures help to justify the confession of a candid American to the effect that his was a prosperous country, " not because we have good government, or because we are more industrious than other people, but because we are so rich in natural resources."

When the statistics of America's progress in agriculture are carefully examined, it will be found that the last generation has witnessed an increase of output enormously in excess of previous averages. That result is largely due to the labour-saving machinery now available. At the beginning of this century the spacious farms of the Pacific States began to be ploughed and harrowed and sown in a single operation, while the harvest is now gathered by a machine which cuts, threshes, cleans and sacks all at the same time. This has resulted in an immense saving in the cost and time of

producing the crops, leading to an ever-increasing area of land being brought under cultivation.

Naturally these conditions have had the most marked effect in connection with the leading cereal crop of the United

Indian  
Corn.

States, namely, Indian corn, otherwise maize, or, in the phraseology of the country, simply "corn." When the American farmer speaks of "corn" he does not mean wheat, or rye, or barley, or oats; to him "corn" is always and only Indian corn or maize. And maize, as stated above, is the chief farm product of the country. That crop has been well characterised as the backbone of American agriculture. In half a century, namely, from 1850 to 1900, the crop increased from 592,071,104 bushels to 2,105,102,516 bushels. The supreme value of this crop became at length to be so thoroughly appreciated that in 1907 a National Corn Exposition took its place among the chief annual events of the country, large prizes being offered to stimulate the best methods of cultivation. About that date American farmers became imbued with the ambition to reach the three billion bushel mark, and it was hoped that the crop of 1909 would attain those dimensions. This expectation seemed reasonable in view of the fact that in the previous year the acreage under cultivation was the largest area devoted to a single crop in any country in the world. It was not, however, until 1912 that the harvest reached the three billion mark, the exact total for that season being 3,124,746,000 bushels. It is significant of America's supremacy in the production of maize that Argentina, the country holding the second place in the world's growth of maize, only produced 295,849,000 bushels. In 1913 the American crop dropped by more than five hundred million bushels, but even then the area under cultivation exceeded 100,000,000 acres, while the farm value of the crop was \$1,741,353,019. On an average about 80 per cent. of the corn crop is used on the farms of the country, while of the remainder vast quantities are utilised in flour and grist-mill products, in the



manufacture of starch, in distilling, or for glucose. Nor should it be forgotten that in its green state maize is largely used as a vegetable.

Those who are surprised to learn that maize is the most important crop of American farms will perhaps anticipate that wheat must take the second place,

**Cotton.** whereas in truth it is cotton instead of wheat which comes next in importance. Yet in 1800 there were only 153,509 bales of cotton produced in the United States, as compared with the 14,090,863 bales produced in 1912. America, indeed, is by far the largest cotton-producing country of the world, for the comparative statistics of 1907 showed that the United States was responsible for more than 65 per cent. of the output of the entire world. In value, and apart from by-products, the cotton crop of 1911 represented \$732,490,000. For the same year the cotton seed was valued at \$127,420,000. It will be seen, then, that cotton is nearly three times the value of the iron and steel manufactures.

America's pre-eminence as the cotton-growing country of the world has been so severely tested that it is hardly likely to be successfully challenged in the future. At the time of the Civil War, by which period the cotton manufacturing countries had come to rely upon the United States as the chief source of their supplies, there was such an alarming falling-off of the output that Manchester suffered a disastrous cotton famine. Hence a determined effort was made not so much to capture America's cotton trade as to experiment on the cotton-producing capabilities of other lands. In Egypt, India, Turkey, Greece, Africa and thirty other countries efforts were made to counterbalance the shortage of the American supply, but a decade later, at the exhibition of 1872, very few of those thirty-five countries were able to show samples of cotton growth, and a few years later the United States had once again taken the lead. It has never since lost it. And the possibilities for future increase in the output are enormous,



*Photo by*

*Underwood & Underwood*

A COTTON-PICKING SCENE, GEORGIA



for of the 448,000,000 acres suitable for the growth of cotton it is estimated that only about one acre in fifteen has yet been devoted to the cultivation of that crop.

While in 1913 exports of unmanufactured and manufactured cotton were of the value of \$547,357,195 and \$53,743,977 respectively, those figures by no means indicate the value of the crop in its entirety. Much of it was retained for home consumption in the manufacture of plain cloths, brown or bleached sheetings and shirtings, twills and sateens, fancy woven fabrics, drills, yarns and thread, etc., etc., the total value of which cotton goods for 1909 was \$628,391,813.

Even those astonishing figures, however, do not exhaust the monetary value of America's cotton crop. They do not

**Cotton  
By-Products.**

take into account the annual wealth represented by the by-products. It has been estimated that for every 500 lb. of cotton there is a residue of 1,000 lb. of cotton seed, hence given a crop of 10,000,000 bales of 500 lb. each, there would remain 5,000,000 tons of seed. Now some forty years ago that seed was regarded as a nuisance. "It was left to accumulate in vast heaps about ginhouses, to the annoyance of the farmer and the injury of his premises. Cotton seed in those days was the object of so much aversion that the planter burned it or threw it into running streams, as was most convenient. If the seed were allowed to lie about, it rotted, and hogs and other animals, eating it, often died. It was very difficult to burn, and when dumped into rivers and creeks was carried out by flood water to fill the edges of the flats with a decaying and offensive mass of vegetable matter." A few years after the Civil War, however, cotton-seed mills began to increase in number, and to-day the by-products of America's second important crop include refined oil, cotton-seed cake, and hulls. The oil is used for many purposes, such as a substitute for olive oil, for soap and candles, and for miners' lamps; the cake has proved a most valuable feeding stuff for cattle-fattening; and the hulls are almost as valuable for cattle-feeding. For

the year ending in the June of 1909 out of nearly six million tons of seed 3,669,747 tons were manufactured, giving 146,789,880 gallons of oil, 1,491,752 tons of cake and meal, and 1,330,283 tons of hulls. Of those quantities the exports alone of oil and cake and meal represented a value of \$29,115,866. In other words, the cotton seed which in earlier days had been burnt or thrown into rivers now represents the princely sum of nearly £6,000,000 !

Further, the manufacture of that proportion of the cotton crop which is not exported keeps upwards of 31,000,000 spindles busy in the mills, giving employment to nearly 400,000 workers. That is the direct result of cotton manufacture ; the indirect additions to the industry of the country are beyond estimation, for they would have to take account of such untabulated factors as the wages of wholesale and retail buyers, the cost of transit, the rent of stores, the wages of assistants, etc., etc. But enough has been said to explain why the cotton crop of the United States takes so high a rank in its agricultural products.

Apart from cotton, and leaving out of account maize and other cereals, the list of the farm products of the United States amounts to forty-six items. And the first place on that list, both for number and value, is occupied by live stock. According to the figures of the latest census, the cattle, horses mules, sheep and lambs, and swine enumerated on the farms in 1910 represented a total of 206,643,069 and a value of \$5,296,421,619. Of these a considerable proportion were, of course, raised specially for slaughter. In the year previous to the census, the exports of meat products were valued at \$129,134,168, the various items including canned and fresh beef, tallow, bacon, hams and shoulders, canned and fresh pork, and lard.

Hence agriculture is responsible for one of the biggest industries of the country, which is represented in its largest development by the famous stock-yards and packing-houses

Other Farm  
Products.

of Chicago. Those stock-yards and packing-houses are faithfully included among the "attractions" of the windy city, and, thanks to Upton Sinclair's *The Jungle*, are notorious throughout the world. For at the time Mr. Sinclair wrote his sociological novel the conditions of filth, horror, and immorality which prevailed in the Chicago meat packing-houses were a scandal to a civilised nation. Such was the sensation, indeed, created by the revelations of *The Jungle* that the Federal government at once appointed a commission of inquiry, the report of which was ample justification of Mr. Sinclair's impeachment. Both outside and inside the buildings the commissioners discovered filthy and unsanitary conditions of a horrible nature. The interiors of the wooden buildings were "soaked and slimy"; light and ventilation were wretched; windows and walls reeked with grime; tables and carts and tubs were covered with accumulations of meat scraps and grease; and the workers generally toiled in a "humid atmosphere heavy with the odours of rotten wood, decayed meat, stinking offal and entrails." The meat products, in fact, were being handled without regard for cleanliness of any kind. These revelations had an immediate effect upon the packing business as a whole, for whereas in 1906 canned beef exports amounted to 64,523,359 lbs., in the following year they had dropped to 15,809,826 lbs. The same effect was obvious in the canned pork, the 13,444,438 lbs. of 1906 being represented the following year by only 2,710,369 lbs.

Owing to more stringent governmental inspection and to certain improvements in the packing-houses, these exports have shown a tendency to recover something of their former importance, but it will be long ere they reach the proportions which prevailed before the publication of *The Jungle*. For those who are not squeamish, however, the stock-yards and packing-houses of Chicago are a remarkable "sight," and present

Meat  
Packing.

Chicago  
Stock-yards.

a vivid picture of a section of American industry. One of the most remarkable features of the stock-yard or the packing-house consists in the innumerable ingenious devices for saving labour or "speeding up" the various processes of slaughtering or packing. Of those devices perhaps the most characteristic is the huge revolving hog-wheel of the rhyme,

Round goes the wheel  
To the music of the squeal.

This massive wheel is fitted with half-a-dozen chains by which the pigs, from the pen beneath, are swung up to an inclined rod by their hind legs, passing at a given point down that rod by the force of gravitation and being killed in their passage by one swift thrust of a knife. The countless uses to which all parts of hog carcasses are put justify the Chicago claim that "nothing is wasted except the squeal."

But apart from the canning business, Chicago is the chief slaughter-house of America. It has a large share in that exportation of fresh beef, which in 1909 amounted to 122,952,671 lbs., but in addition, since the introduction of the refrigerator railway car, its proportion of the slaughtering business of the United States has increased to nearly 30 per cent. Cattle killed here, indeed, are sent as dressed meat to all parts of the Union.

In the list of farm products mentioned above fruits and nuts account for numerous entries, including apples, apricots, small and sub-tropical fruits, grapes, nuts, "Peanuts," peaches and nectarines, peanuts, and pears. All these are grown in immense quantities, apples being represented by 146,122,318 bushels, small fruits by 426,565,863 quarts, and grapes by 2,571,065,205 lbs. The export value of fruits and nuts for 1913 is given as \$37,079,102. A thoroughly typical product of American horticulture is provided by the peanut crop, which in 1910 amounted to 19,415,816 bushels, and was valued at \$18,271,929. The name "peanut" will be misleading to the English reader.



*Photo by*

*Underwood & Underwood*

THE COOLING ROOM: A CHICAGO PACKING HOUSE





An Englishman on his first visit to the United States became so enamoured of peanut flavour and so charmed with what he imagined was a novelty, that he carried a large sample back with him to his native land, only to discover that in the poorer districts of England it was perfectly familiar to children as the "monkey-nut." But in America the peanut is largely eaten by all classes, and nearly every fruit shop has at its doors the puffing little peanut oven, from which in the colder weather the sales of the roasted nuts are always brisk.

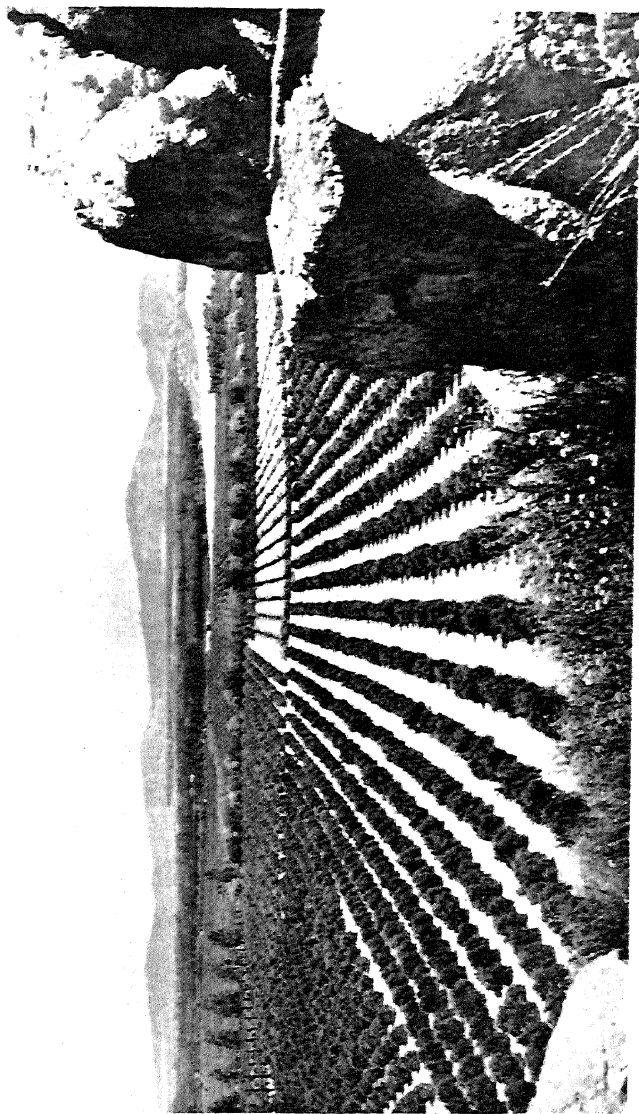
Florida and California are the chief States for the production of semi-tropical and sub-tropical fruits, though it was not until about 1875 that the former, the "Peninsula State," was discovered to be suitable for orange growth. Unfortunately, that discovery was not an unmixed blessing, for about a decade after orange growers had sunk a large amount of capital in that industry, Florida was visited by a severe winter which ruined three-fourths of the orange trees. Nevertheless, the fruit constituted the chief crop of 1908, the production of oranges and lemons and limes and grape-fruits and guavas, etc., being valued at \$6,160,299. In one respect, namely, the cultivation of the pineapple, Florida can claim an advantage over its rival State of the Pacific. In vegetables and other garden produce, too, the Peninsula State's nearer proximity to the markets of the East is likely to prove an important factor in its future prosperity.

In the main, however, California holds the leading position for horticulture, for in the season of 1909 that State marketed more than 40,000 car loads of citrus fruits as compared with Florida's 16,000 cars, and in the same season California dispatched more than 13,000 cars of fresh deciduous fruits, a shipment which established a record for the State. California, indeed, has established its position as the leading fruit-growing district of the United States, for even so far back as 1899 it produced more than a fifth of the fruit of the entire Union. Its orange groves constitute one of the charms

of its Southern landscape, their serried rows of trees with their deep green foliage and ripening fruits giving a delightful colour tone to many a prospect. But the State is not dependent upon its orange crop ; on the contrary, if that should fail it has immense reserves of wealth in its culture of prunes, olives, figs, lemons, citrons, walnuts, apricots, almonds, and grapes. The vineyards are gradually being developed into one of the most important industries, and it is affirmed that some of the best Californian wines are being paid the compliment of being sold in bottles bearing French labels. The State produces more than three-fourths of the wine output of the entire country.

Another typical American industry connected with the land is that of lumbering, namely, the production of timber.

And lumbering illustrates in its most pronounced form the American passion for reckless spoilage of natural resources. For example, **Lumbering.** it is officially estimated that apart from the amount destroyed by fires, some 20,000,000,000 cubic feet of timber are cut from the forests every year, but that of that enormous quantity only some 7,000,000,000 cubic feet are utilised. This means a sheer waste of 13,000,000,000 cubic feet of timber for every twelve months ! The lumberman, we are assured, takes only the choice trees, and only the choicest portion of each tree. Innumerable smaller trees are destroyed in felling the giants of the forests, while the discarded tops, high stumps, and the " wind-falls " are allowed to lie on the ground to rot or start those devastating fires which are of such frequent occurrence. The forestry experts declare that as a result of this prodigal treatment the timber supply of the United States will be exhausted in about twenty years. Seeing that the rate of cutting is three times the annual growth, this prophecy is likely to be fulfilled unless the movement in favour of the conservation of the forests makes greater progress than it has done during the past few years. One explanation of this enormous consumption of timber is provided by the American



ORANGE GROVES IN CALIFORNIA  
*On the Southern Pacific*



predilection for shingle houses which will probably not be overcome until the supply of wood fails ; another is furnished by the demands for wood pulp which are naturally increasing with the growth in the number and circulation of newspapers. As an industry lumbering undoubtedly contributes largely to the employment of labour and the augmentation of capital, but as pursued at present it is threatening extinction to one of the country's most profitable egg-laying geese.

So reckless, too, is the present consumption of iron ore in blasting and in the manufacture of iron and steel products that the supply is expected to be exhausted in about a generation. The metal mines of  
**Metal Mining.** America are now giving employment to 165,979 workers, while in the blast furnaces and the iron and steel works are engaged an additional 278,505. As the products of the latter are estimated to represent a value of \$1,776,165,000 it will be seen that this phase of American industry is a big factor in national prosperity.

Other activities can be but briefly catalogued, for space is not available to give even the bare statistics of such industries as foundries and machine shops, flour and grist mills, printing and publishing, boot and shoe manufacture, copper smelting and refining, motor construction, furniture manufacture, etc., etc. It must suffice to note that the manufacturing industries of the United States give employment to nearly 7,000,000 workers, and that their products plus the value added by manufacture represent the enormous sum of fully \$30,000,000,000.

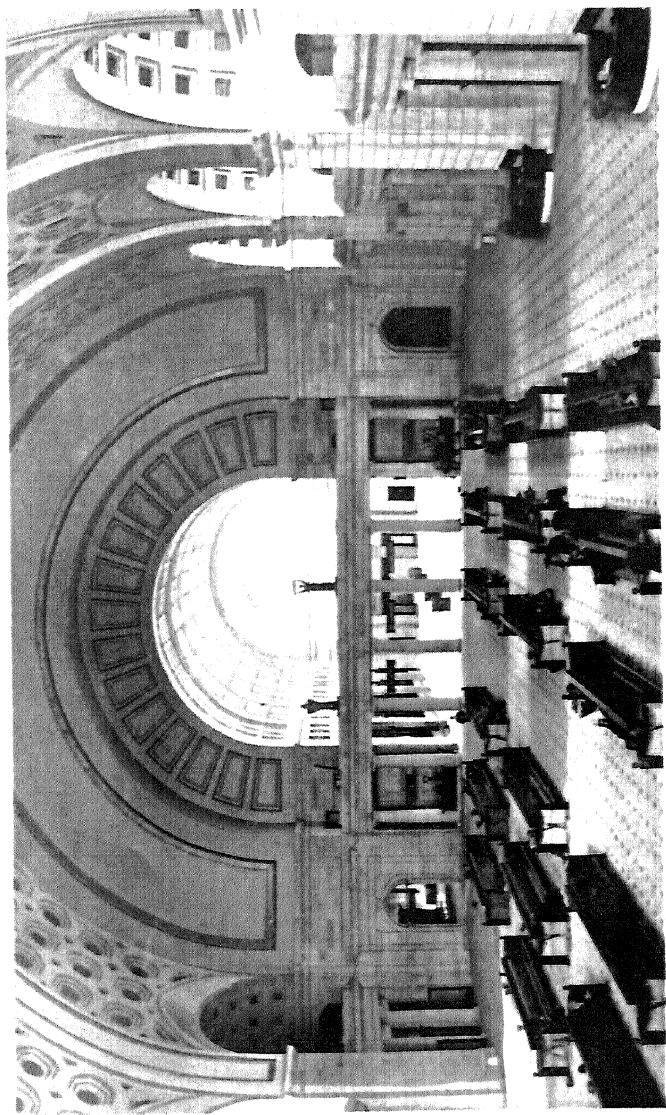
Naturally this prodigious labour in so many fields entails a tremendous amount of carrying to and fro. It would be a waste of energy for California to grow its  
**Transportation.** fruits, or for Washington to cut its lumber, or for the cotton belt to cultivate its crops if it were not possible to distribute those products far and wide. Hence many thousands of Americans are ever busily at work in the transportation of the country's crops and manufactures.

A part of that freight is carried on the waterways of the country, which include the canals and the Great Lakes. Although the canals of the United States have been checked in their growth by railway competition and opposition there are still some 4,000 miles in use, while on the Great Lakes the shipments for 1911 amounted to 73,311,019 tons of cereals and minerals. But it is, of course, the vast railway system of America which deals with the bulk of the country's traffic, and the extent of the industry represented by that system can be imagined when it is remembered that of the total railway mileage of the world of 639,981 miles no fewer than 240,238 are on American soil. According to the figures for 1912, the various lines in the United States were served by 61,250 locomotives, 50,606 passenger cars, and 2,203,128 freight cars, in addition to which there were 114,924 cars in use for the company services of the system. The same statistics show that 994,158,591 passengers were carried, that 1,818,232,193 tons of freight were moved, and that the total revenue of the companies amounted to \$2,826,917,967.

But the foregoing figures are not the only amazing feature of American railway enterprise. As though to sustain the country's reputation for big things the accidents for 1912 involved casualties of staggering proportions, the total of killed being 10,585, while the injured numbered 169,538! It should be added that these figures include the fatalities and injuries of railway employees as well as passengers, but even so they furnish ample justification for the severe native criticism which is continually directed against the methods responsible for such a terrible waste of life.

Apart from the danger of accident, and postulating that the journey is taken over some of the best-laid lines of the country, railroad travelling in America is exceedingly enjoyable in the daytime. An American parlour-car is a drawing-room on wheels. Each passenger has his own luxurious easy chair which turns on a swivel to any point of the compass, the

**Railroad  
Travelling.**



BOOKING HALL OF UNION RAILWAY STATION, WASHINGTON, D.C.





floor of the car is richly carpeted, the panelling is of the finest woods and artistically decorated, while the spacious plate-glass windows allow a clear view of the landscape. Then, at the end of the train, is the observation car with even more spacious windows and a platform outside from whence the passenger can survey a wide stretch of the receding country. The smoking cars and buffet cars are also beyond criticism. But a night journey on an American train is a different matter. No matter whether one has an upper or lower berth, the misery of cramped quarters and lack of ventilation is intolerable, while the necessity of having to undress in a passage which is a common thoroughfare suggests that America has not learnt the most elementary lessons of decency. Until the sleeping car is entirely remodelled the rolling-stock of the American railways, otherwise so far in advance of that of any other country, must suffer from a serious defect.

Little can be said for American shipping, for although the country has one of the finest navies of the world, its-  
mercantile marine is so small that only some  
**American** 10 per cent. of American produce is carried  
**Shipping.** in native bottoms. In fact, the United States has been described by one of its own sons as "The nation without a ship." The same critic reminded his fellow-countrymen that when their navy went round the world and the United States "whooped its gratulations till the welkin rang," the government had to hire foreign colliers to chase the fleet round the world with coal. But there is a growing agitation for the building of an American marine, and perhaps the opening of the Panama Canal will carry that movement to a triumphant issue.

## CHAPTER XI

### SOME TYPICAL CITIES

DESPITE the evidence adduced in the previous chapter as to the existence of a rural America, there is no gainsaying the fact that from the perspective of other lands the United States is usually thought of as a country of great cities. For one who is aware of the existence of the cotton belt, or the wheat lands, or the lumber regions, thousands are familiar with New York, Boston, Chicago, Philadelphia and San Francisco. Those names, and not the spacious areas of agricultural districts, are the lures which appeal to the majority of immigrants or travellers.

And there is a certain fitness in that fact. If it were not for the great cities of America the country as a whole would not be the household word of the world ; they are its advertisement to the fortune-seeker, the men of business, and the tourist. Notwithstanding, however, that there are some thirty of those cities which can boast a population of more than 200,000 souls, they have a far greater uniformity than the same number of communities in any other land. If the visitor is in quest of variety and the picturesque he must seek it in rural rather than urban America. In the country districts of New England or the South he will find much to delight the eye—cosy homes with well-kept lawns and shady avenues, or porticoed houses and old-time negroes ; but as soon as he makes the acquaintance of a typical city he will have become familiar with the model which is largely reduplicated all over the Union. The principal streets have a monotonous likeness to each other ; the buildings seem to have been planned by the same architect ; the trolleys are of

Uniformity  
of American  
Cities.

a standard pattern ; and even the meals set before him in hotels, boarding-houses and restaurants appear to have been ordered from one menu.

Yet a closer acquaintance with these standardised cities will reveal certain distinguishing features. They may be topographical or social. Broadway and Fifth Avenue are peculiar to New York ; there is no Common comparable to that of Boston ; Pittsburg is unique for its " hell-with-the-lid-off " atmosphere ; Philadelphia is so conservative that it keeps the Sabbath and plays cricket ; and Chicago boasts its hospitality towards the " latest " in art or literature. If, in fact, one would divine the individuality of American cities it must be sought in subjective rather than objective regions.

There are several New Yorks. And it is unfortunate for the new-comer that the New York of his first impressions is not calculated to give him a flattering opinion of American municipal government. He will have landed somewhere along the North River, and then, having survived the fearsome ordeal of customs' examination, he will have before him a journey through many " city blocks " ere reaching his hotel on Broadway or Fourth Avenue. That cab drive will be an effective antidote to any American boasting he may have heard on his Atlantic voyage. There are, indeed, some Americans who plead that foreigners should be taken blindfold or drugged from their ships in New York until they reach Washington Square or Broadway. For although their vessel may have crossed the ocean without a lurch the hack ride from the pier will be full of perils. The streets between the shabby water front and lower Fifth Avenue are not merely smelly and unkempt, but the holes in the asphalt and the abysses in the wood-blocks and the protruding car-tracks are a real danger to limb and life. It is probable, too, that the new-comer will be staggered by the extortion of the New York hack driver. Not only has he no local pride, but, on the testimony of the New York press, he is the worst cheat of

Waterside  
New York.

the city, disgracing the metropolis by his efforts to swindle the stranger within its gates.

But if the traveller takes up his abode in one of the excellent hotels which abound on Fourth Avenue or upper Broadway, the memory of his drive from the ship will soon be modified by the comfort of his surroundings. For the hotels of the great

**American  
Hotels.**

American cities, that is, the \$2.50 "and up" class, need not fear comparison with those of any city in the world. If 10s. seems a high minimum for a bedroom without any meals, it must be remembered that a bedroom of that price also has its own bathroom and lavatory and w.c., while of course it has its separate steam-heater and in most cases its own telephone. The other comforts of a hotel of this type in New York include a barber's shop, a manicure parlour, a shoe-shine stand, a newspaper counter, and numerous public rooms furnished with admirable taste.

Yet it must be added that in those public rooms, and especially in the bowery-like breakfast saloon or the more ornate dining-room, the new-comer will make the acquaintance of that American habit which is so distressing to strangers. The ubiquitous cuspidor, which will catch his eye

**A Distressing  
National  
Habit.**

wherever he looks, will hardly prepare him for the ordeal in store. And in no city is the ordeal more trying than in New York. Concerning the national habit of expectoration, Sydney Smith declared that "all claims to civilisation are suspended in America till this secretion is otherwise disposed of"; but that protest was made in vain. Equally futile was the satire of Dickens, for if visitors to the White House do not now bestow their attentions on the President's carpets, they still make ample use of the cuspidors which have been introduced to spare those floor-coverings. This is not a pleasant subject to dwell upon, but Americans should learn that many who admire them, nay, have a genuine affection for them and their land, have a shuddering horror at every recollection of

their disgusting expectoration habit. It is true that of recent years signs have been placed in the street cars and other public places announcing a fine of \$500 for indiscriminate spitting, but unfortunately that penalty is disregarded and unenforced. America, and notably New York, will never be an entirely pleasant place to visit until the national habit has been utterly broken.

Far more congenial is it to dwell upon that spirit of abounding hospitality which is as highly developed in New York as in any city of the Union. Of course, the American Hospitality. Four Hundred cultivate an exclusiveness in keeping with their social pretensions, but outside that charmed circle there are no limits to the friendliness of Manhattan. If the new-comer has a friend, an acquaintance even, in that city, and forewarns him of his arrival, that New Yorker is practically certain to be awaiting him when he lands; and from that hour forward he will sacrifice his leisure or his business to give his guest a "good time." He will select his hotel, arrange countless dinner and theatre parties, trot him round to see the "sights," and put him up at every club of which he is a member.

For the clubs of New York belong to a different category from those of London. The majority, indeed, seem to have been established not for the purpose of keeping "strangers" at bay but for the entertainment of members' friends. And most of those New York Clubs. clubs, be it remembered, are really palatial establishments, replete with every comfort and luxury. Some of them are political, such as the Union which is affiliated with the Republican party or the Manhattan which has Tammany connections; but the majority are of a social character, and in that respect they play a more important rôle in the community life of the city than the social clubs of London. There are also numerous special clubs for the literary, dramatic, and artistic fraternities, while each of the chief universities has its rallying-place in the metropolis. Among the special

organisations the most typical of New York is the Lambs' Club, for which one of its most distinguished members, David Belasco, makes the legitimate claim that it is the most famous social coterie in the world. "There are clubs of millionaires," Mr. Belasco adds, "where the wealth of a single member is greater than that of all our members combined. There are clubs devoted to science, and others wherein their roster would read like a list of chosen favourites from Burke's Peerage. The Lambs' rivals, and compares with, none of these. It is unique, it is original. It is, above all, exclusive. A man would need more than a coronet, more than a high rating in Bradstreet, to break through its portals and become one of the fold. The prime qualification for Lamb membership is not 'What has he got?' but 'What has he done?' Dramatists, actors, novelists, composers, sculptors, and artists, together with those shrewd minds who guide and govern the destinies of the American theatre—these are the men who appear on the Lambs' roll of membership. They are ruled, to pry into the official machinery of their government, by the 'Shepherd' and the 'Boy,' together with an executive council. The Shepherd watches and controls the flock; and when he must leave them for a space these duties are passed along to the Boy. But perhaps the most picturesque and characteristic official of the Lambs' is the 'Collie.' At about monthly intervals, beginning just before Thanksgiving and ending just after Easter, the Lambs' indulge in their favourite pastime, the 'Gambol.' A 'Collie' is chosen and it is his work to 'round up' the brother Lambs and Lambkins (as the new members are called), and on the Sunday evening chosen for the eventful date to prepare a programme of playlets, musical numbers, and other diversions which all may enjoy. The fame of those little 'at home' evenings at the Lambs' has become so universal that there is a persistent demand from the outside public for a 'peep behind the scenes.' This interest has expressed itself more than once in fabulous figures; I could name a certain rich man of social

importance who once offered \$1,000 for a ticket to a private Gambol. It was not to be bought." Yet even the stranger who has "done something" would be as welcome among the Lambs' as one of their flock. In short, when a New York club is exclusive it is so in the interests of democracy.

Naturally the capital is the most cosmopolitan city in the Union. It has had that character from its earliest days.

Less than twenty years after the Dutch settlement some eighteen languages were spoken by the four or five hundred citizens of New

**Cosmopolitan  
New York.**

Amsterdam. And to-day out of 893 periodicals regularly published 127 are printed in other languages than English. So large is the foreign parentage of the New York population that there are more Irish in the city than in Dublin and more Germans than in any German city with the exception of Berlin. Foreign colonies are as numerous as the races of mankind: there is a Chinatown, a Hebrew quarter, an Italian community, a Greek colony, a Russian section, and even Armenian and Arab settlements.

This congestion of alien races, most of them belonging to the poorest class of immigrants, has resulted in a condition of squalid overcrowding not excelled in any city of the world. Contrary to the general impression, there are not many boastful Americans left; the race has died out or has travelled Westward and to the Pacific Coast; but now and then a New Yorker or Bostonian will chide the Londoner about his slums and assert "We have nothing like them in this country." In truth, however, as a more candid native confesses, many of the finest cities of the United States "have a fringe of ugliness and filth around them which is like a torn and bedraggled petticoat on a woman otherwise well dressed. Approaching New York, or Cincinnati, or Pittsburg, or Chicago, you pass first through a delightful region, where the homes of the prosperous are spread upon the hills, reminding you of a circle of Paradise; and then through a region of hideous disorder and new ruin, which has the aspect of a circle



of Purgatory, and makes you doubt whether it is safe to go any further for fear you come to a worse place."

In addition to that "fringe," New York has tenement districts which complete the Dantesque trilogy. In a small portion of Manhattan south of Fourteenth Street and east of the Bowery there is packed together a population of more than half a million, while in one city block more than six thousand souls have been known to herd together. Several years ago an exhibition of sample rooms from these congested districts was held in the city, in many cases the actual contents of the rooms being shown to enforce the moral of the object lesson. A windowless room, which might have done service as an opium den, was labelled "300,000 rooms like this still left and occupied in various parts of New York"; and other models were of tenement blocks housing nearly 3,000 persons without a single bath and only 264 water-closets. In fact, certain sections of the city are the most densely populated spots in the world.

Few visitors, however, save earnest students of sociology, either penetrate to or are conducted through the tenement districts; their knowledge of the seamy side of New York is usually limited to the Bowery, as beheld from the safe view-point of a "Seeing-New-York" automobile. The Bowery is a street with a past. Not a blade of grass survives to recall the days when this thoroughfare ran across the *bouwerij*, or farm, of Peter Stuyvesant, and the gang of ruffians known as "Bowery Boys" has been long dispersed; but because of its picaresque history it retains its fame as one of the "sights" of the metropolis. Its denizens are Chinese, Russians, Oriental and Polish Jews, whose varied needs are catered for by an amazing assortment of beer saloons, concert gardens, dime museums, shooting galleries, tramp lodging-houses, low whisky "dives," tatooing dens, and Yiddish theatres. Here may yet be seen the legend of "Oysters in every style" which arrested the eye

Tenement  
Districts.

The  
Bowery.

of Dickens, though dispersed among the cheaper stores are a few higher-class shops which are struggling to raise the "tone" of the district.

For a short distance the more famous and reputable Broadway runs almost parallel with the Bowery. But Broadway is a far longer and more varied highway. The

**Bowery.** Bowery begins and ends in the underworld ;

Broadway starts out as an avenue of commerce, makes a transition into the Tenderloin of Lobster Palaces, and ends as a boulevard high up Manhattan. It sets out on its lengthy journey from near the Battery, "which though ostensibly devoted to the purpose of war, has ever been consecrated to the sweet delights of peace," and in its down-town section is the centre of the wholesale dry goods district ; but when it deflects across Union Square, and still more so as it turns westward at Madison Square, it suffers a topographical change into "The Gay White Way," so famous all over the Union. As the main artery of the city it is bustling enough in daylight, but when night falls its sidewalks and roadway are congested with a seething traffic of pleasure-seekers. Theatres, hotels, and restaurants are ablaze with light ; countless parti-coloured advertising signs proclaim the virtues of stage "stars," drinks, corsets, and Lobster Palaces ; the surface cars dash raucously north and south ; while either pavement is dense with a dining, theatre-bent crowd. Times Square is the junction of all this whirl — Times Square, once the Longacre Square of Washington's days, but now better known as "Eating-house Square."

For Broadway between Madison Square and East 42nd Street marks the area of those restaurants which prompted

**Tenderloin Restaurants.** the epigram that it is not so much the high cost of living which ails the United States as the cost of high living. At the "smart "

resorts night after night it is no uncommon sight for a unique bread-line to be held in check by a plush rope and an under-waiter, while the social register of the Tenderloin is consulted

for the names of those who have ordered tables in advance. For New Year orgies at these resorts the table-booking is arranged months in advance, and the applicant's chances of success are in ratio to the cost of the dinner he orders. It has been admitted, in fact, that it is Broadway's hysterical loathing of cheapness which gives the restaurateur the whip hand. The head waiter suggests expensive dishes, and his victim orders them to show he "has the price." To secure a well-placed table in a popular restaurant on a busy evening almost always involves the payment of a dollar or two of "honest graft" to the head waiter who reserves it. Even the cloak-room boy will gaze askance if he is offered less than a quarter for handing you your own hat and coat. If, however, a visit to Sherry's or Delmonico's is a costly enjoyment, there are not lacking on Broadway such less ambitious restaurants as Shanley's, where the cooking compares favourably with any Lobster Palace, where the decorations are less flamboyant, and the company is not so suspect.

But if Broadway has a gustatory value in the scheme of New York, it also has an aesthetic distinction in the city's topography. It is the most notable exception to those right angles and straight lines which are the monotonous characteristics of the other streets. The chequer-board lay-out of American cities is indeed their most distressing feature. Thales ought not to have been born until the United States was well settled. Certain fringes of lower Manhattan escaped the ruler of the city planner, much to their gain in picturesqueness; but for the rest, with the exception of Broadway, every section was marked off in geometric pattern. Hence the relief of Broadway's westward bend. From Union Square northward it cuts athwart the interminably rigid lines of the avenues and streets, and so produces a number of irregular vistas which are sadly lacking in other parts of the city. That it has a name, too, instead of a characterless number is another of its charms amid streets and avenues which have no individuality in their nomenclature.

There is, however, one thoroughfare in New York which despite its numerical designation has a character of its own—the famous Fifth Avenue of millionaires' homes. In its six-mile course from Washington Square to the Harlem River that avenue links the past with the present. "Bits" of old New York are difficult to discover; the city is in such a constant process of transformation as to justify the assertion that "New York will be a delightful place to live in when it is finished"; but glimpses of an earlier day are vouchsafed in such backwaters as Washington Square, once the Potter's Field of the city. It is true that three sides of the square have been invaded by business premises, but on the north side may yet be seen some of those stately mansions which take the mind back to colonial days. To the right of these the Washington Arch affords an entrance to Fifth Avenue, the lower reaches of which are gradually succumbing to the invasion of commerce.

Indeed, notwithstanding the incidence of the Vanderbilt Twin-houses between 51st and 52nd Streets, and despite the mansions which decorate the four corners of 57th Street, it is not until 60th Street is reached that there commences the long procession of "Millionaires' Row." At that point Fifth Avenue is denuded of houses on its west side, for here the Central Park breaks the line of the thoroughfare, thus transforming this section into an elongated Park Lane. Many of the names famous in American wealth are recalled by the palatial mansions overlooking the park, for here are the homes of the Astors, the Havemeyers, the Paynes, the Armours, the Goulds, the Yerkes's, and the Whitneys. Of course, those buildings represent staggering wealth, here \$3,000,000 for the building, there an art collection valued at \$2,000,000. In places the architecture offends by over-decoration, but the Cornelius Vanderbilt House is a charming reminder of a French chateau, while Mr. Carnegie's substantial mansion is replete with dignity. "Millionaires' Row," in brief, has ample variety, giving to Fifth Avenue an aspect

in welcome contrast to the business vistas of New York. The unfortunate thing is that too many of the houses seem so seldom occupied. It is a tradition in New York that the millionaires only dwell in their mansions for a month or so in the season, passing the remainder of their year as hotel guests. But when the Four Hundred are "at home" their special thoroughfare is a veritable Vanity Fair of wealth and fashion.

One other aspect of New York must arrest the most inattentive visitor—the facilities for travelling to any nook or corner of Manhattan. Apart from the taxi-cabs, which are avoided by all save those who have "money to burn," the three means of transit, subway and surface car and elevated railroad, are swift, economical, and of liberal service. Two of them are also noisy. No electric tram creates quite the din of the New York surface car, while the pandemonium of the elevated makes conversation in its vicinity an absolute impossibility. The greatest achievement of the city in dealing with the traffic of Manhattan is represented by the subway, a kind of covered trench from the Battery to Bronx Park, the original contract for which reached the record sum of \$35,000,000. The ordinary trains travel at a terrific speed, but the "Non-stop" specials can leave nothing to be desired by the most "hustling" American.

A lady who speaks in italics and small capitals once described Boston as "*Such a DEAR place.*" That compliment was doubtless the eulogist's tribute to the likeness of the New England capital to parts of her native London. Such a similarity does exist ; it is commented upon by all visitors from the British capital, who often go further and declare that the region of Beacon Hill takes them back to Bloomsbury. As Boston has enacted laws against a sky-scraper exceeding twelve stories, it will never be recognised as an out-and-out American city, that is, an American city of the modern era ; but it has a charm



*Underwood & Underwood*

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EASTER PARADE IN FIFTH AVENUE, NEW YORK

*Photo by*



greater than that quality, a charm due to its continuity with colonial days. Something of that continuity has been destroyed by the demolition of such a typical mansion as the John Hancock House on Beacon Street, but there are still many survivals of the Revolutionary period, including King's Chapel, the Old South Church, and the picturesque old State House. Happily, owing to the zeal of such citizens as Edwin D. Mead, the Bostonians of to-day are fully alive to the inestimable value of their ancient buildings, and it is not likely that such vandalism as that which destroyed the Hancock mansion will be repeated.

Although in the newer portions of the city some tribute has been paid to the fetish of right angles and straight lines, the older section, namely the promontory of which the famous Common is nearly the centre, still preserves the winding streets which, as tradition avers, follow the straggling cow-tracks of colonial days. All this makes for the picturesqueness of old Boston, for if the condition of the roadway and the sidewalks is a standing disgrace to the municipal government, no City Hall "graft" can obliterate the exquisite vistas of Tremont Street or the quaint prospects of Beacon Hill. Around the purlieu of the City Hall there are courts and alleys which might have been transplanted from old London.

According to the scoffing spirits of Manhattan, "the best thing about Boston is the five o'clock train to New York." That jibe is an indication that the old habit of making jokes at the expense of "the Hub" is not quite defunct, but it is moribund compared with its lusty vitality of a generation ago. In the days when culture was less appreciated throughout the Union than it is to-day Boston and its claim to leadership in letters provided unlimited material for the humorists of other cities. Even now there are occasional recrudescences of satires directed against the "Brahmins" of the city, but with Indiana claiming to be the centre of "literitoor" the storm area is removing to the Central States. Of course,



Boston can no longer be regarded as leading the whole Union in letters ; that supremacy passed with the dying out of the New England school of authors ; but in one respect its pre-eminence is still unchallenged, and will probably remain so for many generations.

For in no State of the Union, nor in any other city of the world, does there exist a public library comparable to that which has its headquarters on Copley Square.

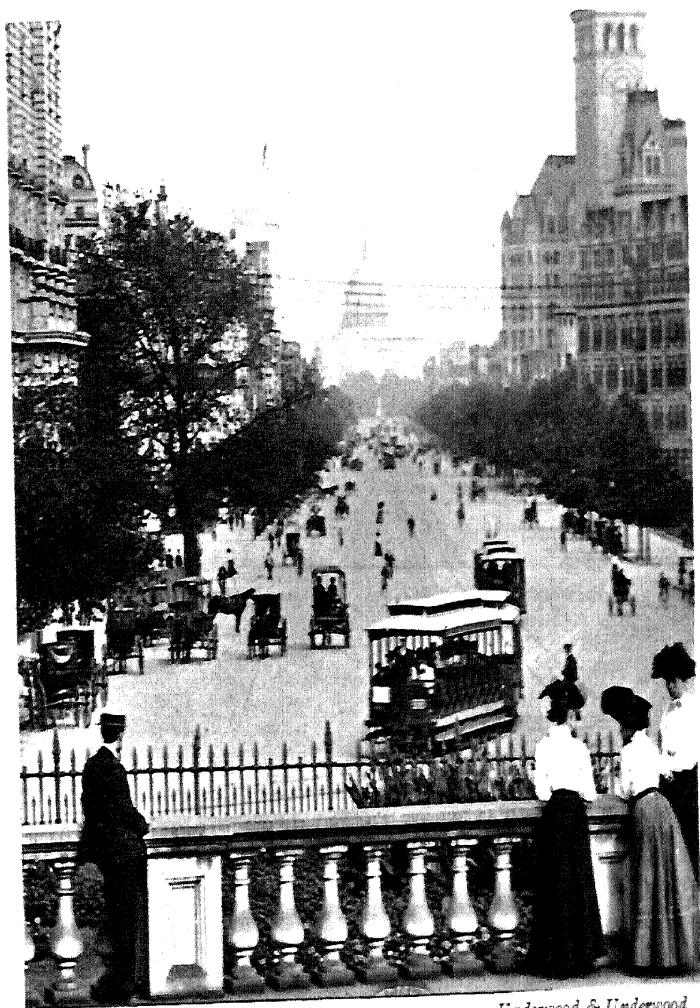
**Boston  
Public Library.**

The building, an admirable structure in the style of the Italian Renaissance, has a quiet dignity strictly in keeping with its purpose, while its interior decorations, as has been remarked in a previous chapter, are superb examples of mural embellishment ; but it is by its wealth of contents and the liberal manner in which they are placed at the use of the community that the institution has attained its high distinction. The bulk of the volumes, which exceed the million mark, and are being increased at the rate of about 30,000 a year, are available for circulation. Every resident of the city is entitled, upon proper recommendation, to a reader's ticket by which two volumes may be withdrawn for home study, but in addition there are special tickets which enable their holders to secure an extra eight volumes at a time. And if proper cause can be shown, the fortunate possessors of those tickets are allowed the home use of books which in other libraries would be strictly reserved for reference within the building. It is impossible to speak too highly of the friendliness and helpfulness of all members of the staff, or of the alacrity of the service.

Boston owes its unique public library mainly to the liberality of its citizens, who, at all stages of its history, have ever been distinguished for their public spirit.

**Boston  
City Club.**

The latest manifestation of that excellent quality in the community is illustrated by the history of the Boston City Club, which was founded in 1906 for the purpose of establishing social relations between men interested in promoting the welfare of the city. In a sense that club



*Photo by*

*Underwood & Underwood*

PENNSYLVANIA AVENUE, WASHINGTON, D.C.



is the outgrowth of municipal conditions. For many years the New England capital has cost more for its government than any city in the Union, its average per head of the population being \$35 as compared with about \$12 for Chicago, or \$23 for New York. This is partly explained by the dominance of the Irish vote in city politics, a condition usually conducive to extravagance and "graft." Hence the growth of what is known as the "good government" movement in the city, which is represented by the City Club even though that organisation does not endorse men or measures, but restricts its non-social functions to providing a forum for the discussion of urgent problems. The fact that there is already a membership of 4,500 and a waiting list of 1,500 is a pertinent proof that the community is responsive to wholesome leadership. The members include representatives of all nationalities, religions, and political creeds, and as, in accordance with the motto of the club, "every member knows every other member without an introduction," prejudices which are born of ignorance are destroyed by frank understanding and friendship. In fact the Boston City Club promises to accomplish for the community far greater reforms than are contemplated by the most idealistic "Progressives."

Although the City Club is so democratic an institution, it must not be imagined that "the Hub" is deficient in more exclusive organisations. There are more social "sets" in Boston than in any other American city, for its proportion of "old families" exceeds that of any community in the Union. Despite its population of some 600,000 souls, its social life is ruled by about half a dozen "Back Bay" coteries, who, notwithstanding the collective pride of all, are as clannish as the most austere aristocrats. Hence the hospitality of Boston is less expansive than that of New York, though the visitor who comes with proper credentials will have more invitations than he can compass. But whether he moves in "Back Bay" circles or the more democratic environments

Back Bay  
"Sets."

of the city, the visitor will agree with that chronicler of the late eighteenth century who found Bostonians "as polite as in most of the cities and towns in England." And he will probably be surprised at the purity of their English, for the stranger who expects to hear nasal intonations among the natives of "the Hub" will be profoundly disappointed.

Time has wrought some amazing transformations in the characteristics of some of the older American cities, for whereas Boston which was once the stronghold

Philadelphia of Puritanism, is now dominated by Roman Catholicism, so Philadelphia, the settlement of so pronounced a moralist as William Penn, has attained the unenviable distinction of being the corruptest city in the Union. It is also supposed to be somnolent as compared with New York or Chicago, for the Chicagoan who was asked how many children he had, replied "Four; three living, and one in Philadelphia." But for a city of the dead, the metropolis of Pennsylvania is surprisingly awake to the main chance. One of its synonyms is "the City of Brotherly Love," yet that distinction does not deter its inhabitants preying upon each other in a corporate capacity. A huge steel-built structure is pleasantly known as "the Steal Hall," because there was such a marked difference between the contract price and the bill which had to be finally paid, while this habit of "bettering your neighbour" is carried to such lengths that "graft" finds full play even at refreshment counters, where there are waiters who, for a consideration, will mark your pay check at about a fourth of the value of the eatables consumed.

Another merit claimed for Philadelphia is implied in the synonym of "the City of Homes," as though all other cities were composed of "roomers" or "boarders."

"The City of Homes," Certainly America is not strong in home life. The home as an institution is being "crowded out a little." When an enterprising publisher announced that it was his ambition to see a set of the works of a distinguished author in "every American home," *Life* made the

dry comment that that was "not a tall order." Moving-day, indeed, seems to be one of the fixed festivals of the United States. It is one of the inalienable rights of the American, a New York newspaper once declared, to insure his domestic tranquillity "by leaving a domicile before it has become too familiar." Hence when Philadelphia is proclaimed as "the City of Homes," one expects a higher average of domicile ownership there than elsewhere. The fact, however, is that the percentage of families owning homes in that city is only 22.1, as compared with 44.1 for Los Angeles. What the implied compliment really means is that there is less overcrowding in Philadelphia, that is, there are more houses and fewer people in them. This is obvious from the domestic architecture of the city, for in street after street, instead of huge blocks of flats or tenements, there are long rows of neat little two-storey buildings intended for occupation by a single, self-contained family.

For the rest, in its objective aspect, there is little to distinguish the commercial capital of Pennsylvania from any other city of the Union. To the charge of somnolence in a business relation the best answer is afforded by the thriving Wannamaker store or by the activity of numerous other establishments. It is a city, too, of enviable traditions for the patriotic American, for it was once the national capital, and it was within its Independence Hall that the Constitution was framed and signed.

If there is one city of the Union more distinguished than another for a *dolce far niente* atmosphere, New Orleans can have few rivals. But unfortunately it also is undergoing an American change. That is to say, Canal Street and the business section is being invaded by the sky-scraper and the square commercial block, to the loss of the amorphous buildings in which the activities of the Crescent City were aforetime carried on. Nor is this "Americain" influence confined to the business quarter; in many of the residential districts, such as Audubon

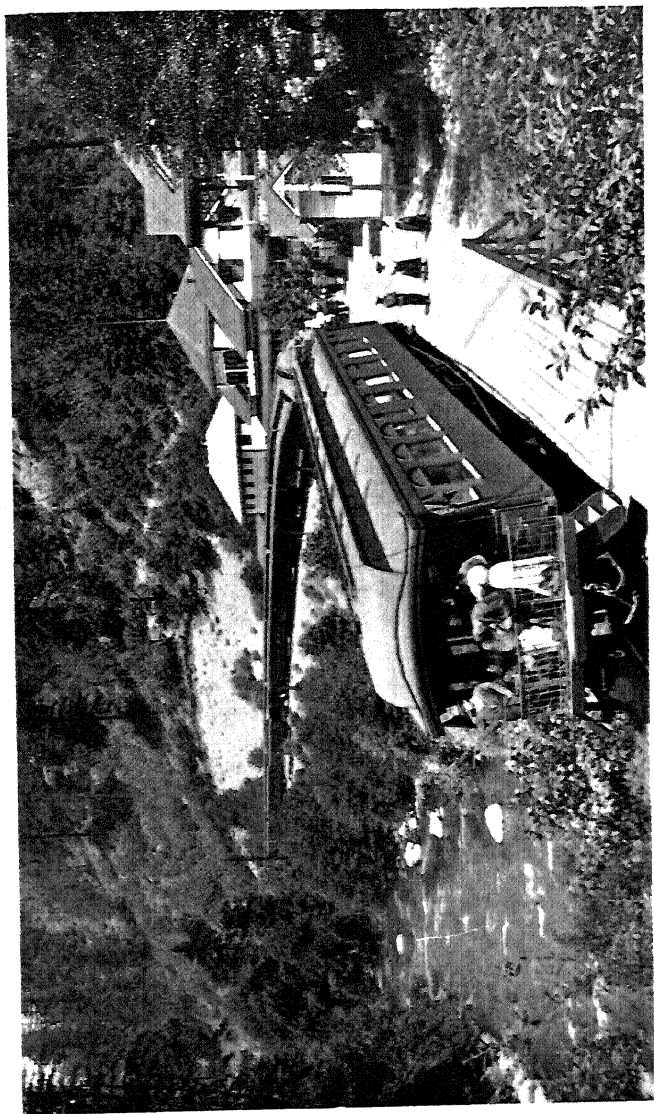
New  
Orleans.

Park or St. Charles Avenue, the quaint old mansions of plantation days are being superseded by the pretentious but less picturesque homes of the twentieth century. New Orleans, in fact, is hovering between the past and the present, but its hold upon tradition is relaxing in view of the pressure of more modern ways.

Yet as the scene of the greatest Mardi Gras festival in the New World, which however is being somewhat spoilt by too much "Chinese business," New Orleans has more individuality than most American cities. The Vieux Carre, too, which explains its designation as "the Old French Lady by the Riverbank," still preserves much of the romance and poetry of an earlier age. It is not merely that the names of the thoroughfares, such as Du Maine, Conti, Bourbon, and Chartres streets are an infinite relief from avenues and streets of numerical designation, but that in the vistas of quaint courtyards, or glimpses of gardens adorned with fountains and statues, or in the persistence of latticed windows and artistic ironwork, the spirit of the past hovers around. If absinthe is no longer drunk at the Absinthe House, and if cocktails have supplanted a cordial once famous by the banks of the Mississippi, there are cafés which may have been visited by the old Spanish governors or by the Marquis de La Fayette. By its *cuisine*, indeed, its continental Sunday, its language, and above all by the grace and beauty of the Creoles, the foreign element of New Orleans makes a brave stand against "American" influences. If, on the whole, the visitor bears away an impression of a *passé* community, it is some mitigation of such a melancholy memory to realise that the "Old French Lady of the Riverbank" *was* a lady in her own right.

But if New Orleans is living the double life so also is Washington, District of Columbia. Not in the moral, but in the social sense. In other words, there are two Washingtons: the Washington of the winter political season, when Congressmen and their wives are in session, the honourable gentlemen busy

Washington,  
D.C.



THE OBSERVATION CAR ON AN AMERICAN TRAIN  
*On the Southern Pacific*





on legislation, and the honourable ladies equally industrious in making calls or giving dinners ; and the Washington which, once the political season is over, is left to its own resources and becomes " a cross between a deserted village and a rather sleepy Southern town." As the national capital, then, Washington to be seen at its best must be visited in the winter ; for in the summer it has none of that continuity with the commercial and artistic activities which holds together the life of other capitals all the year round.

Although Washington has been the seat of the Federal government since 1800, the city is really the creation of the last fifty years. Its ambitious ground-plan was prepared by Major Pierre L'Enfant, a French officer who had served in the Revolutionary War, but so little progress had been made in carrying out the plan when the government was established here that the place was described as " a backwoods settlement in the wilderness." For many years, indeed, it was described by such satiric epithets as the " Wilderness City," the " City of Streets without Houses," " A Mudhole almost Equal to the Great Serbonian Bog," and the " City of Magnificent Distances." It was the latter phrase, first used in 1816 by the Minister from Portugal, which Dickens took so seriously that he protested it ought to be abandoned in favour of " the City of Magnificent Intentions." Well, the intentions have been so thoroughly realised since the Civil War that Washington is now the most beautiful city in all America, and one of the most beautiful in the world.

Thanks to Major L'Enfant's plan, the scornful epithet of " Magnificent Distances " is now a truthful description, for

<p>The City of " Magnificent Distances."</p>	<p>the open spaces, the circus intersections of the avenues, the parks, the broad thoroughfares with their side lawns and wide asphalt pavements and rows of shade trees, the stately</p>
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vistas of the main streets, and the generous scale on which the whole are arranged give the city an indubitable right to claim as a eulogy the phrase once used to its detriment.

Prior to the Civil War, the nation as a whole was indifferent to the prerogatives of its capital, but after that conflict, and as a result of the Federal pride born of the struggle, it began to receive the attention which has transformed it to its present unrivalled aspect. When it is remembered that by far the majority of its chief public buildings have been erected subsequent to 1865, including the dignified Corcoran Gallery, the noble State and War and Navy Building, the impressive Washington Monument, and the superb Library of Congress, and that the countless mansions of the multi-millionaire citizens have all also been erected within the last half century, it will be obvious that Washington must be judged by the present rather than by the deriding description penned by Dickens more than seventy years ago. If it is true that over-decoration is rather a weakness in Washington, a foible exemplified in the over-loading of the mural adornments of the Library of Congress, and still further illustrated by those interiors of millionaire mansions which prompted a critic to exclaim of one that it was "a cross between early Pullman and late North German Lloyd," the exteriors of most public and domestic buildings rarely offend against good taste.

Owing to the Library of Congress, the city is becoming of increasing importance as a literary centre. Save for the favoured executive, congressional, and diplomatic classes, who are allowed to draw upon its resources for home reading, the library is restricted to reference uses, but its stores of more than 2,000,000 printed volumes and upwards of 1,000,000 manuscripts, prints, maps, etc., are freely accessible to all students on every day of the year save the 4th of July and Christmas Day. The character of the library, which is particularly rich in historical and official material, naturally determines the type of student most in evidence in the capital. And there are other institutions, such as the Carnegie Institution, the Bureau of Ethnology, the Smithsonian Institution, etc., which

**The Library  
of Congress.**

also tend to accentuate the serious character of the intellectual workers of the city.

Apart from those students, and in view of the absence of manufactures save such as are connected with Federal affairs, the permanent population naturally consists in overwhelming proportion of government employees. Apart from official employment, indeed, the chief industry of Washington consists in catering for the needs of the transient winter population of congressmen and their wives and families, and the political hangers-on who have an axe to grind while Congress is in session. The diplomatic corps, in addition to imparting picturesqueness to official occasions, does give some stability to the social life of the city ; but, as already hinted, it is when Congress is in session that intercourse is at its height. Few, however, realise what a strain upon financial resources is entailed by that season in the case of the majority of Senators and Representatives, for even a cabinet minister's wife has been heard to make the woeful confession that "a winter in Washington does make our salary look like a Swiss cheese." The monetary aspect of capital life, indeed, was tersely illustrated by the minister who, on being informed that the rent of a furnished house which had been pressed upon his attention was \$10,000, asked "What shall I do with the other \$2,000 of my salary?" If, however, the season results in many heavy debts, it at least gives Washington a brilliant six months.

As compared with the capital, there is hardly another city in the Union which presents so painful a contrast as Pittsburg, whose chief characteristic may be imagined from the epithet which describes it as "Hell with the lid off." If the approach to the city is made by night, and especially by the route from Washington, the faithfulness of that phrase will be readily admitted. But, indeed, most of the fringes of Pittsburg are remarkable for iron and steel works, which befoul the air by day and give a lurid lighting to the sky by night. Hence the place well

deserves its secondary nickname of "the Smoky City," the effects of which are so persistent in the business and hotel area that cleanliness for an hour at a time is impossible. Although the best hotel has a magnificent interior, where at meal hours one may see more handsome, well set-up men than in any other dining-room of the United States, it is only by almost hourly cleaning that its walls and marble stairways are kept even partly free from filth. The casual visitor, indeed, will marvel that a hundred people, much less more than 500,000, can be prevailed upon to pass their lives in such a noisome den.

But there is money in Pittsburg. Its factory products have an average annual value of more than \$200,000,000. As a consequence the "Pittsburg millionaires" are a numerous class, and if their audible soup-eating habits are a byword in rival cities, they are trying to make amends by a strenuous fostering of art and music and learning. The Phipps Conservatory is the largest institution of its kind in America, and, as stated in a previous chapter, the city is distinguished for the cash prizes which it offers yearly for the encouragement of painting.

If the Chicago business buildings have something of the grimy appearance of those of Pittsburg, its atmosphere is a welcome contrast, owing to those climatic

Chicago. conditions which have given it the name of "the Windy City." Something of its commercial importance has already been made evident in the previous chapter, but in the trend of American development the city on the shores of Lake Michigan stands for higher things than commercial prosperity. In population it comes next in importance to New York, but in all good works and in fostering public spirit it compares favourably with the metropolis. Chicago is a friendly city. Its citizens have a genius for kindness and a hospitality which, though at times carried to excess, as in its too-serious recognition of the Cubists and their freaks, ensures the gathering of the full harvest of good from even evil things.

Unfortunately Chicago has its full share of evil things—corruption and “graft,” police indifference to law-breaking, one of the most flaunting red-light districts in the country, innumerable gambling dens, over-crowding, and so low a rate of wages for store girls as conduces to vice. The greed of wealth is as marked as elsewhere, and labour in its efforts towards better conditions often becomes dangerously lawless. But the spirit of good government is making headway against enormous odds ; a scheme for the future development of the city on honest and well-planned lines has been adopted ; the Municipal Voters’ League is grappling with the purification of the city council ; and, above all, the leaven of the noble work of Jane Addams at Hull House is permeating the community at large.

It would be of good promise for the future of the Pacific Coast if it were possible to note as many extenuating circumstances in the corporate life of San Francisco. But it is not. If, topographically, “every prospect pleases,” man, especially as he figures in city politics, in general has a character which would justify the completion of the couplet.

San  
Francisco.

For beauty of situation, San Francisco is highly favoured. There are, indeed, so many points of likeness between the Golden Gate city and Cape Town that it is surprising no Plutarchian traveller has drawn the parallel. Market Street even in transition is a pertinent reminder of Adderley Street in Cape Town, though the South African thoroughfare cannot compete with the Californian highway for length and the height and importance of its buildings. In the question of nature setting there is little to choose between the two cities, for if San Francisco has not the impressive background of Table Mountain, it can make up for that deficiency by the number of its surrounding peaks. Perhaps the strongest feature of resemblance is provided by the vegetation of the two cities, in each case so semi-tropical, so notable for its wealth of blossom, and so distinctive for the supremacy of the

gum-tree. And there is ample reason for the phrase which describes San Francisco as "the City of the Golden Gate," for its sunsets are among the most glorious of the world.

Phenomenal enterprise has been shown in the re-building of the city. With that inappropriate affectation which resents the abbreviation of the city's name to "'Frisco," the natives never speak of the earthquake which laid the place in ruins a few years ago ; there is a conspiracy to attribute everything to "the Fire" instead, as though the city were ignorant of a seismic shock. In many streets the untidy havoc of "the Fire" is still a distressing sight, but in the chief thoroughfares of the business section handsome buildings have replaced the ruins of 1906 ; indeed, the reconstruction has been on such a scale that the supply of premises has exceeded the demand. But much of the old charm of the city has gone for ever ; the new Chinatown is a show-place made to order, and Golden Gate Park has lost many of its most beautiful monuments. If, too, there was any romance attaching to the resorts of the Forty-niners that has been destroyed by "the Fire."

Subjectively San Francisco is perhaps the most provincial city in America. Its "native sons" have an amazing conceit of their own importance ; to their thinking nothing exists on the other side of the Rockies. The political life of the city, when not astonishing the world by revelations of unparalleled corruption, savours of the village-pump. Labour organisations and panderers to vice seem irremovably enthroned in supreme authority. Even "the Fire" has not cleansed the city's politics or morals. For few indeed must be the "righteous men" in a community which blew hot and cold in the prosecution of such acknowledged criminals as Ruef, Schmitz and company. Perhaps it is unjust to the Union to describe San Francisco as a "typical" city, yet the classification may be allowed to stand because in so many ways the community perpetuates that lawlessness which, in '49, was a notable phase of American life.

## CHAPTER XII

### SOCIAL PROBLEMS

AUGUSTE BARTHOLDI's gigantic statue of Liberty Enlightening the World dominates the busy scene of Upper New York Bay. When the sculptor resolved to commemorate the friendship of France for the United States, and conceived the idea of designing this greatest colossus of the world, a visit to the gateway of the New World convinced him that the most suitable site for his statue was somewhere in the wide sweep of waters from whence emigrants obtained their first glimpse of their land of promise. The French sculptor was impressed by the eagerness with which those emigrants crowded to the side of the ship and directed their expectant gaze towards their new home. Here, then, he decided, was the most appropriate venue for that symbolical figure which by her benevolent countenance and uplifted torch should proclaim the freedom and opportunity of the New World. The statue of Liberty, in fact, is an embodiment of Lowell's definition of America as the land "where every man has a chance and knows that he has it." It enshrines the one dominant idea which has drawn so many millions hither from the farthest corners of the world.

That spacious lure of the New World has inspired the brush of the artist and the pen of the writer. During the last twenty-five years hardly an exhibition of the  
**The Lure of Liberty.** National Academy of Design has been deficient in paintings having this subject for their theme—paintings of arriving vessels crowded with the human flotsam and jetsam of other lands. The subject was irresistible; it provided unique opportunity for the portrayal of wistfulness and hope. In verse and prose, too, the same topic has found insistent expression, the burden of the writer being the sanguine expectation, the buoyant assurance of the



emigrants that all the misery, the carking care, the poverty of their lives were at an end. Those optimists had been well plied by the steamship agents of their native land with the astounding figures of American prosperity; it was a land, they were assured, of untold wealth and unlimited opportunity, hence in their eyes the statue of Liberty was transformed into a beneficent fairy beckoning them towards an earthly Canaan.

Many evidences of American prosperity have been adduced in a previous chapter. It has been shown that in agriculture, in manufactures, in lumbering, in transit labour, and in shop-keeping the statistics of the wealth represented and the workers employed are without parallel in any other country. And it has not been possible to tabulate a tithe of the proofs of the progress made in the United States during the past century. A full table of the increase in area, population, and material industries would suggest a record unique in the annals of national development. Hence it is not surprising that in Europe America is known as "Dollarica."

But the shield has a reverse. Some idea of that other side must dawn upon any one who scans a list of the societies existing in New York alone. That all is not

The Other  
Side of  
American  
Prosperity.

well in the commonwealth can be easily divined from the activity of such organisations as the American Anti-Boycott Association, the Association for Befriending Children and Young Girls, the Chattel Loan Society, the Association for Improving the Condition of the Poor, the Society for the Prevention of Cruelty to Children, and the Society for the Prevention of Crime. These, and many kindred organisations, are all located in New York; but there are countless national associations which by their very nature reveal the number and importance of the social problems which clamour for solution in this prosperous land.

For the development of America has falsified the expectations and the wishes of some of the founders of the Republic.

There were some, notably Thomas Jefferson, who hoped the new land would always be conspicuous for the simple life, that it might be an Arcadia among the nations. The third President was wholly consistent in that ambition, for his dress of "plain cloth," his walking instead of driving to the Capitol for his inauguration, and the extreme simplicity of his private life were the practical embodiment of his theories. He devoutly hoped that the United States would never become a manufacturing nation. "While we have land to labour," he remarked, "let us never wish to see our citizens occupied at a workshop or twirling a distaff. Let our workshops remain in Europe. It is better to carry provisions and materials to workmen there than to bring them to the provisions and materials with their manners and principles. The mobs of great cities add just as much to the support of pure government as sores do to the strength of the human body." Jefferson, then, was one American who would not have boasted of the country's leadership among the manufacturing nations.

That his ideal has not been attained is in nothing so obvious as in the programme of that Progressive party with which ex-President Roosevelt has identified himself.

**Progressive Programme.** Its various "planks," indeed, are a significant microcosm of the other side of American prosperity. For after postulating that the supreme duty of the nation is "the conservation of human resources through an enlightened measure of social and industrial justice," the Progressive party pledges itself to work for the following reforms :

"Effective legislation looking to the prevention of industrial accidents, occupational diseases, overwork, involuntary unemployment, and other injurious effects incident to modern industry.

"The fixing of minimum safety and health standards for the various occupations, and the exercise of the public authority of state and nation, including the federal control, over

interstate commerce and the taxing power, to maintain such standards.

“ The prohibition of child labour.

“ Minimum wage standards for working women, to provide a living scale in all industrial occupations.

“ The prohibition of night work for women and the establishment of an eight-hour day for women and young persons.

“ One day's rest in seven for all wage workers.

“ The eight-hour day in continuous twenty-four-hour industries.

“ The abolition of the convict contract labour system ; substituting a system of prison production for governmental consumption only ; and the application of prisoners' earnings to the support of their dependent families.

“ Publicity as to wages, hours and conditions of labour ; full reports upon industrial accidents and diseases, and the opening to public inspection of all tallies, weights, measures, and check system on labour products.

“ Standards of compensation for death by industrial accident and injury and trade diseases which will transfer the burden of lost earnings from the families of working people to the industry, and thus to the community.

“ The protection of home life against the hazards of sickness, irregular employment and old age through the adoption of a system of social insurance adapted to American use.

“ The development of the creative labour power of America by lifting the last load of illiteracy from American youth and establishing continuation schools for industrial education under public control and encouraging agricultural education and demonstration in rural schools.

“ The establishment of industrial research laboratories to put the methods and discoveries of science at the service of American producers.

“ We favour the organisation of the workers, men and women, as a means of protecting their interests and of promoting their progress.”

Those who are familiar with the campaign issues of the various parties in the United States will at once recognise in the Progressive programme a Joseph's coat filched in sections from the Independents, the Socialists, the Populists, and the Industrial Workers. Of all these organisations the two bearing the identical title of "Industrial Workers of the World" are the most thorough in their root-and-branch policy, for the preamble of each expresses the conviction that "The working class and the employing class have nothing in common." They also declare that between the two classes a struggle must go on until the workers of the world organise as a class, take possession of the earth and the machinery of production, and abolish the wage system! The Independents have no faith in the labour panaceas of either Democrats or Republicans, describing them alike as so much "political buncombe and contemptible claptrap unworthy of national parties claiming to be serious and sincere." Hence the evolution of ex-President Roosevelt's ambitious Progressive programme, which is an adroit attempt to capture the suffrages of all the discontented.

But the nature of its sweeping reforms is the measure of the reverse to the shield of American prosperity. Where there is so much smoke there must be a certain amount of fire. For, of course, the transformation of America from a self-contained agricultural community into a huge workshop of manufacturing industry has created that very class which Jefferson dreaded as a "sore" in national life. The more than 7,000,000 wage-earners of industrial occupations are a new class undreamt of by the framers of the Constitution, and their existence has created a large number of dangerous social problems. They are dependent upon the sale of their labour to those who control the machinery of production, and are, as has been remarked, "in general a toolless, propertyless, and homeless class."

That the workers of America have many legitimate

grievances is generally admitted. "Fourth of July orators," Professor Seager has reminded his countrymen, "delight to point out the various fields in which we excel, but there is one field of which they say very little, and that is that we kill and injure more working men in proportion to the number employed on our railroads, in our mines and factories than any other country in the world. On our railroads three times as many employees are killed and five times as many are maimed each year as on the railroads of the United Kingdom, and the situation in our coal mines is almost as bad, for there each year we average a loss of three and one-third out of every thousand persons employed, whereas in England the average is two, in Germany two and one-half, while in Belgium the average is one. The prevention of these accidents is a pressing social problem, but it is not of this that I wish to speak, but of the method we have of caring for the 100,000 working-men who are maimed, the 20,000 widows and the 60,000 orphans that are left, as a result of these accidents. Our method of caring for them is neither just nor generous. We leave them to the mercy of a law that has been discarded as out of date in practically every other civilised country but ours." Such are some of the conditions of the life which awaits those who respond to the beckoning of the statue of Liberty.

Grievances  
of the  
Industrial  
Workers.

And those conditions have been responsible for the organisation of labour, for a formidable body of labour legislation, and for strenuous efforts to control the big trusts. Although in its present form the American Federation of Labour was not organised until 1886, trade unionism obtained a foothold in the country prior to the Civil War. One of its chief conflicts has been internal, namely, a struggle between those who favoured unions framed on the lines of a single industry and those who supported union by distinct trades. At the present time the Federation is composed of 113 unions,

American  
Federation of  
Labour.

with a membership of about 2,000,000. It would be difficult to name an occupation which has not its union, from Asbestos Workers to the Protective Association of American Wire Weavers. And in its cumulative campaign organised labour is pursuing its ends ruthlessly and unsocially. The Federation has persistently kept clear of a political alignment, notwithstanding numerous attempts to capture its organisation, holding that by that policy it can dispose of its vote to the best advantage.

Individual unions have carried their organisation to almost incredibly extreme lengths, often to the industrial ruin of the cities where they can control the municipal vote. In San Francisco, for example, unionism is carried to the graveside. Union obsequies, as a local periodical informs us, have long been within the ambition of any man in the community. "Indeed, he could hardly avoid them without previous removal from the town. To be put in a certificated, standard-made, union-labelled coffin, drawn by a union-built hearse, the horses duly shod by the Horseshoers' Union, and the body committed to earth under the authority of a walking delegate in the promise of a happy reunion beyond the grave, has been the common lot of man—at least in these parts. No cemetery is boycotted here, and no warnings of 'Unfair!' have as yet fallen on the ears of the mourners. But there has been one lack, which is now supplied, the services of an organised minister who is opposed to all scab committals. Such a man has risen to the occasion. True, there is no organisation of labour except a miscalled Ministerial Union, in which a preacher can hold a card; but our esteemed labour contemporary, the *Post*, has found a man of the cloth whose principles are as acceptable to organised labour as were those of the white preacher at a negro funeral to the congregation, which was assured that 'while his skin am white his heart am as black as ours.' This gentleman, the Rev. William Nat Friend, of the Howard Presbyterian Church, is organised labour sanctified in the

flesh. We learn from the *Post* that Mr. Friend has given out that the presentation of a card will entitle any dead person, in good standing with his union at the time of his decease, to enjoy a thoroughly unionised funeral in ground presumably consecrated to St. Gompers." This union cleric at the same time announced his willingness to conduct orthodox union weddings at a reasonable rate.

Among the methods adopted by organised labour in the United States for the accomplishment of its ends has been a

**The Union  
Label.**

form of indirect boycott known as the Union label, that is, a trade-mark owned and registered by a given union. Its use is, of course, permitted only to those firms which employ union labour; and when it is attached to articles it is a guarantee that those articles have been made under the conditions stipulated and approved by the union concerned in the production of those commodities. The Federation urges upon all its members to demand goods bearing the union label and to decline to purchase any other. This indirect boycott has grown to enormous dimensions, for the hatters' union in one recent year issued no fewer than 12,000,000 labels. Nearly sixty unions have their own labels, and although no recent statistics are available it is estimated that from 1885 to 1900 more than 100,000,000 had been put in circulation. As its use is equal to putting a manufacturer on the "fair list," it is obvious that the label is a potent weapon of intimidation.

Such a passive device, however, is unimportant compared with the zest with which American unions employ the boycott

**The Boycott  
and the Strike.**

and the strike. The former has often been attempted on a large scale, and has sometimes been successful owing to difference of legal opinion. Several States, however, have adopted laws against the boycott, while in no case decided by the higher courts has a boycott by workmen been expressly declared legal. But it is in strikes that American organised labour has been most conspicuous, as though the members of the Federation

were determined to uphold the reputation of the country for doing things on the largest scale. It is highly significant, too, that whereas in 1885 the number of strikes was only 645, in the following year, which witnessed the formation of the Federation of Labour, the total had increased to 1,432. In two years, 1902 and 1903, there were more than 3,000 strikes, while the average for the past decade has exceeded 2,000. Many of these conflicts between labour and capital have assumed mammoth proportions, including the Homestead strike of 1892, the Pullman strike of 1894, and the Steel strike of 1901, and they have resulted in serious loss of life, embittered relations, and huge losses in money. It has been estimated, indeed, that during a period of twenty years the strikes and lock-outs of the United States have entailed a loss of \$468,968,581. On several occasions the rioting accompanying these strikes has involved such danger to public safety that the Federal troops have been used to restore order. At bottom the question of labour *versus* capital was responsible for the famous trial and execution of the Chicago Anarchists.

But the unions have not been allowed to have everything their own way. It is a pertinent illustration of the importance of this problem to the nation at large that a

**Strike-breaking Agency.** strike-breaking agency has long been in operation to thwart the efforts of the unions.

This particular agency has some 225,000 men on its books, all of whom have been specially selected for their physical fitness and skill in particular occupations. The candidates, indeed, have to pass a severe examination by a committee, who make stringent inquiry into their character as well as their other qualifications. As soon as a strike is declared, the employer concerned informs the agency of his requirements, when they forward the necessary number of men, who have to sign an agreement to remain at work for at least thirty days. The agency even provides a protective staff to guard the strike-breakers against violence. Then there is



the Pinkerton Agency, the members of which consist of armed men, who undertake to defend factories and strike-breakers in times of industrial disturbance.

Far more significant, however, of the problem of labour *versus* capital is the enormous body of labour legislation

**Labour  
Legislation.**

inscribed on the statute-books of the various States year by year. Owing, as has been remarked, to the fact that the unions decline to affiliate themselves with any political party, they are able to bargain their vote to the best advantage, and the practical result of that crafty policy is cogently illustrated by the innumerable labour laws enacted in the different States last year. For example, in Arizona there was passed an eight-hour law for women, in Arkansas the Employers' Liability Act was extended to all corporations, in California an eight-hour law for underground workers was enacted, in Connecticut a Workmen's Compensation Act was adopted, Delaware passed an Act to regulate child labour, in Idaho the eight-hour law was applied to all public works, and in nearly every other State the year's legislation bore evidence to the influence of organised labour. The record of New York was unique in that respect, for a summary of the legislation of that State for 1913 included the following :

Amending the Labour law in relation to cleanliness of rooms in factories by making the provisions of the existing law more stringent.

Amending the Labour law in relation to protecting the health and morals of females employed in factories by providing that no woman shall be permitted to work before 6 in the morning or after 10 o'clock in the evening.

Amending the Labour law by providing that every factory employer shall maintain living quarters in a thoroughly sanitary condition and authorising the Commissioner of Labour to inspect such quarters.

Providing that all children between fourteen and sixteen years of age shall submit to a physical examination whenever

required by a physical inspector of the State Labour Department, and providing for a cancellation of employment certificate if the child is found to be physically unfit.

But in addition to securing many reasonable ameliorations of the conditions of industry, the influence of organised labour

**Anti-Trust  
Agitations.**

has been a considerable factor in that anti-Trust legislation and prosecution which have figured so notably in the recent history of the United States. It is true that the Sherman Anti-Trust Act has unexpectedly proved a boomerang to some of the trade unions, leading to violent agitations for the repeal of certain of its clauses, but in its genesis it was an attempt to protect labour as well as the consumer against any conspiracy or combination "in restraint of trade." Indeed, there is nothing to choose between the policy of the labour unions and that of the trusts. As Chancellor Day has reminded his countrymen, labour "curses monopoly, but it is a monopolist. It accuses 'employers of using combined capital,' which is another name for the corporation, of 'debasing labour and denying it its lawful and just share of what it produces,' and then proceeds with violent and degrading assaults, sometimes even with death, to debase and make impossible all labour that does not obey its unlawful and tyrannical mandates, establishing a labour trust! It is as much a monopoly as anything we find in the most offending trust. It attempts to be a labour trust, and that which it claims for itself it clamorously denies to capital. It insists upon having the exclusive monopolist rights of the country! Finding its greatest obstacle in corporations which have strength to resist it and power often to overthrow it, the labour unions naturally make their most furious assaults against them, and having active and voiceful numbers in the cities, they are able to command the politicians and demand laws to further their designs. They will not make any concessions to the mighty labour employers upon any terms that do not recognise a practical partnership in the business, a dictatorial one, a managing and controlling one."

How this serious problem is to be solved does not yet appear. The antagonism of labour and capital has created an atmosphere unfavourable to a just settlement. Public opinion, in fact, has been poisoned against the corporation. Much of the mud thrown has stuck. There is a general feeling that the trusts are grinding the faces of the poor. Hence although the programme of the Progressives bristles with the reforms which the party is pledged to secure on behalf of the workers, it is barren of a constructive policy in relation to the trusts. Happily, however, the unreasoning hostility to corporations is beginning to soften, owing, for one thing, to the discovery that the notorious Sherman Act is a spurious panacea. It is being recognised that the day of the small trader is nearly over, and that combinations in some form are inevitable. Perhaps, in the end, some form of regulation may be devised which can be applicable to organised labour and organised capital alike. The Republicans naturally look to find the remedy in an increase of Federal legislation, while the Democrats just as naturally are seeking a solution which shall not infringe State rights.

If, on a broad view, America lags behind Europe in its protective legislation, having no such code of labour laws as has been formulated in Great Britain, it is in connection with child labour that this deficiency is most marked. There are upwards of 2,000,000 children under the age of sixteen engaged as wage-earners, yet America is, Miss Addams asserts, sixty-two years "behind England in caring for the children of the textile industries." Why that indifference? Is it due to the disposition of the last century to love children without really knowing them? "We refuse," Miss Addams says, "to recognise them as the great national asset and are content to surround them with a glamour of innocence and charm. We put them prematurely to work, ignorant of the havoc it brings, because no really careful study has been made of their capacities and possibilities—that is, no study really

Child  
Labour.

fitted to the industrial conditions in which they live." This is another matter in which, unfortunately, each State is a law unto itself. That is to say, there is no national control over child labour ; on the contrary, it is regulated or not regulated according to the whim of the forty-eight different legislatures of the States. Yet the number of children employed in manufacturing industries has increased twice as fast as the population.

But the conscience of the nation is being quickened in various ways. It is being pointed out that when the future recruits of the industrial population are set to work at a premature age there is a tendency to exhaust that physical reserve which would be their best asset to the community in their adult years, and that this must react upon the quality of the nation's products. "We may gradually discover," it has been remarked, "that in the interests of this industrial society of ours it becomes a distinct loss to put large numbers of producers prematurely at work, not only because the community inevitably loses their mature working power, but also because their 'free labour quality,' which is so valuable, is prematurely destroyed." Hence increasing attention is being devoted to the evil effects of posture in certain occupations, and an agitation has arisen for a physiological test by Röntgen rays to decide the age at which a child may be allowed to become a wage-earner. In addition there are numerous societies now in existence which have taken this problem into consideration and are exerting beneficent influence in various ways. An International Child Labour Committee was founded in 1904, and since that date many of the States have enacted several laws to regulate the employment of children. The problem, however, will not be definitely solved until there is complete uniformity in the matter of compulsory education as well as in child labour legislation.

One reason why there is an increasing interest in laws for the regulation of child labour may be found in the connection

between child labour and child delinquency. Many of the occupations open to children of both sexes are of a kind which makes them acquainted with the evils of city life, and from that familiarity the downward descent is easy. But the growing regard for child life which is represented by the ever-swelling volume of legislation in relation to juvenile labour is also manifesting itself in another and even more helpful direction. To the credit of the United States it should be remembered that for many years the treatment of juvenile offenders has been based upon the principle that premature crime should be dealt with by methods differing from the punitive ideals of ordinary prisons; that, in fact, as youthful offenders are often more sinned against than sinning, society has no right to effect its defence by the punishment which is right in the case of adult criminals.

**Child  
Crime.**

While the foregoing theory found early expression in such model reformatories as those of Elmira and Concord, it has since taken a more concrete form in the Juvenile Court. Although Chicago has the distinction of establishing the first of these courts at the suggestion of Judge Richard Tuthill, and notwithstanding the high reputation of that at Indianapolis, it is Judge B. Lindsay's court at Denver which has achieved the most remarkable results. The prime ideas involved in the Juvenile Court are to protect young offenders from the contamination of hardened criminals, to secure privacy for the hearing of charges, to enable judges to give particular attention to each case, to make punishment educational instead of punitive, and to decide whether the child shall be sent to a reformatory, or be placed on probation under supervision. When the judge has so many unique qualifications as the president of the Denver court, including, as in Judge Lindsay's case, a charming personality, a penetrating comprehension of child nature, and extraordinary psychic influence, the results may be imagined. Much, also, depends

**The  
Juvenile  
Court.**

upon the probation officers, and there is now a movement to offer them salaries sufficiently large to secure the best type of men and women, though in many cities the work is undertaken and efficiently carried out by volunteers. The Juvenile Court has now been tested for fifteen years, and statistics show that among the children who were placed on probation the percentage of those who appear to have been effectually reclaimed is very high, especially in the case of boys.

Doubtless it will have been noticed that the Progressive programme quoted on a previous page makes not the remotest allusion to the negro problem, an omission which may probably be accounted for by the desire of the Progressives to capture the labour vote. For there is no affinity between labour and colour. That "all men are created equal" may have been a "self-evident" truth to the authors of the Declaration of Independence, but it is evidently a pernicious doctrine in the estimation of organised labour. It is not merely in the South but in the North as well that the labour unions by their by-laws expressly exclude negroes from membership. Consequently the silence of the Progressive party as to the "colour question" is quite explicable; to pronounce on that problem would be to endanger the solidarity of the labour vote.

But the Republican party does now and then nibble at the subject, mainly, it is to be feared, for the ends of practical politics, for that organisation is naturally anxious to redress its adverse balance of votes in the Democratic South. Hence in the Republican platform of 1904 there was a "plank" to the effect that the party favoured Congressional action against those States which by "special discrimination" limited their elective franchise. Again, in 1904 the Republicans made a demand for "the preservation of the rights of the negro and for the enforcement of the Thirteenth, Fourteenth and Fifteenth Amendments to the Constitution." The challenge of 1904 was met by the Democrats in an indignant strain;

Labour and  
the Negro.

The Negro  
Problem.

they deprecated and condemned "the Bourbon-like, selfish, and narrow spirit" of their opponents in attempting to "kindle anew the embers of racial and sectional strife." After all, the Republicans are pursuing a veritable will-o'-the-wisp in their efforts to secure the votes of the "free and equal" negroes of the South, for most of the old slave States have taken effective means to nullify the franchise conferred by the Thirteenth, Fourteenth, and Fifteenth Amendments.

In fact the franchise situation in the land of the "free and equal" is a ludicrous anomaly. The Indian, the original owner of the country, does not count unless he agrees to renounce his tribe and conform to the habits of the white man; but the negro, who is really an alien, is theoretically the equal of the white citizen socially and politically. The Oriental, however, is an utter outcast, especially in the far West. "We are"—an eminent professor of comparative legislation has admitted—"a red, white, and black country, but not a brown or yellow one." Along the Pacific Coast, which owes so much to Asiatic labour for its early development, the opposition to the Chinese and Japanese is so intense that it is a constant menace to the international relations of the entire Union. A Californian would rather see San Francisco devastated by another "fire" than agree that the "free and equal" doctrine should be applied to an Asiatic.

But the case of the negro is perhaps the hardest of all. It was, and still is, imagined that his status had been settled once for all by the Civil War. But it has not. The "coloured person" is in the United States, but not of it. He has the shadow of political and social equality without its substance. The purpose of the three famous Amendments to the Constitution was to give the negro a legal, political, and social equality, but only the first has been secured. Politically, for example, the negro of the Southern States is practically as disfranchised as in the old days of slavery, for in order to counteract the

Franchise  
Distinctions.

The Negro  
Disfranchised.

Fifteenth Amendment many of those States have adopted such qualifications for voters as effectually prevent negroes reaching the poll. The result of those restrictions may be gathered from the statistics for South Carolina and Mississippi. "It appears that in those States there were 350,796 adult male negroes in 1900, and that the total Republican vote (in both States) in the national election of that year was only 5,443. At a rough guess, perhaps 2,000 of this number were cast by white men, and the conclusion must be that about ninety-nine negroes out of every hundred failed to vote for President in those States." Hence the eagerness of the Republicans to prevent the "special discrimination" which affects their vote so seriously. Yet no serious effort has been made to challenge the suffrage laws which have had this marked effect; in avoiding giving any pronounced decision upon such cases as have been brought before it, the Supreme Court has no doubt been influenced by the prevailing sentiment of the country at large.

Nor has the negro secured that social equality which seemed to be assured him by the Amendments to the Constitution.

No Social  
Equality for  
the Negro.

Custom, of course, is an important factor, but in many matters it is supported by law. The situation is summed up by Professor F. J. Stimson in the following statement: "Legislation now exists in all Southern States as to separate, though equal, accommodations in public conveyances; at one time such statutes were restricted to interstate commerce, but the present tendency of court decision appears to be to recognise even their interference with interstate commerce as part of the reasonable State police jurisdiction. Such statutes apply generally to railroads, steamboats, and street cars, or other conveyances of transportation. They are not so usual as to hotels, eating-houses, theatres, or other public places, probably because it is more easy to secure the desired segregation without legislation. We may, therefore, conclude that legislation on this point will be universal in the South



and in Oklahoma, or other border States with Southern sympathies, and will not be declared unconstitutional by the courts." It should be added also that there are stringent laws against miscegenation or even cohabitation between black and white.

This violent contrast between theory and practice, the giving of "free and equal" rights with one hand and taking them away with the other, creates in some Americans an uneasy feeling. Their chief apology is that America has never been profoundly impressed with the idea of philosophical consistency. "The Republic," remarks Professor Van Dyke, "finds herself face to face not with a theory but with a condition. It is the *immense mass* of the African population that creates the difficulty for America. She means to give civil rights to her nine million negroes. She does not mean to let the black blood mix with the white. Whatever social division may be necessary to prevent this immense and formidable adulteration must be maintained intact. . . . In a sense the problem appears insoluble because it involves an insoluble race."

In view of that frank statement of the doctrine of inferior races, so contrary to the "self-evident" truth of the fathers of the Republic, it is interesting, and perhaps comforting for Americans, to observe that the proportion of the negro element in the United States has shown a tendency to decrease during the last thirty years. In 1880 the negro percentage was 13.1, whereas in 1910 it had fallen to 10.7. But it should be remembered that that apparent decline is explained by the increase in immigration, for while in 1880 the immigrants numbered only 457,257 in 1910, they totaled 1,041,570. There is no actual decrease in the "immense mass" of the negro population, for the 1880 total of 6,580,793 had grown in 1910 to 9,828,294. The change in their status, however, which resulted from the Civil War has introduced a new factor which may eventually decrease their relative proportion, for it has

Negro  
Statistics.

been shown that city life exercises a powerful and growing influence in reducing their birth-rate. At the same time, the negro, according to his most strenuous advocate, Booker T. Washington, has made considerable progress in many directions, for he is responding more completely to educational influences, is losing his thriftless habits, and is rapidly developing into a property-owner. But, on the other side of the account, it is necessary to remember that urban negroes are far more addicted to crime than the whites, and that in the Northern cities he often carries himself with an insolence which is significant of the problem his presence involves.

In fact, as long as "Jim Crow" laws are passed and upheld by the courts, the negroes will remain a distinct caste within

the Union, and a permanent object-lesson of  
"Jim Crow" the futility of the "free and equal" theory.  
Laws.

In those parts of the country where they form a large percentage of the population they are segregated in a most effective manner, for in addition to their inability to travel with whites they are kept apart in schools, in barber shops, in bath-houses, in railroad refreshment-rooms, and even in prisons. In some of the Northern States, however, the tendency of recent years has been towards a relaxation of this discriminating legislation, for in New York the separate school has been abolished. Nor is that all. Among the measures passed by the New York legislature last year was an amendment to the civil rights law providing that any written or printed communication denying accommodation or privileges in places of public accommodation, resort, or amusement to any person because of race, creed, or colour shall be presumptive evidence in any action that the statement was authorised. In other words, it will be illegal for a hotel-keeper or theatre proprietor to write or print his refusal to provide a bedroom or a seat to a negro. But it is still possible for the desk-clerk of a hotel or the box-office attendant at a theatre to keep the negro at arm's length by a *viva voce* assertion that there is "no room." Hence it seems highly probable

that the negro, no matter what his wealth, who wishes to enjoy the theatre will have to be content with the "Niggers' heaven," to wit the gallery, and that if he is in need of hotel accommodation he will have to seek it in hostelrys restricted to his own race. For he presents such an insoluble problem that up to the present all the laws passed for his social amelioration can be circumvented without any serious risk.

If, then, the formidable Amendments to the Constitution, and the State legislation based thereon, have proved so ineffective in the case of the negro, it is hardly surprising that the attempt to interfere in the region of morals represented by the Prohibition movement has been equally unsuccessful. It is another of the curious anomalies of the United States that in a country so wedded to individualism, legal compulsion has been more in favour than voluntary persuasion. But the results of prohibition are another proof of the old saying about the impossibility of making people sober by Acts of Parliament. What those results have been may be illustrated by a few statistics. If we take the annual drink bill for 1878 we find that the expenditure per head of the population amounted to \$9 (£1 18s.), but by 1907 the average expenditure had gone on regularly increasing to the sum of \$20 (£4), or more than double the average of 1878. Again, the consumption of intoxicating liquors during the decade dating from 1902 increased from 1,539,859,237 to 2,128,452,226 gallons. In the same period the internal revenue receipts from spirits and fermented liquors increased from \$193,126,915 to \$219,660,257. On the other hand, the figures adduced by the Prohibitionists do not seem particularly convincing. For example, it is cited as a great triumph that in the State of Iowa four years of prohibition yielded sixty fewer prisoners than four anti-prohibition years, ignoring the fact that in the second period the population had increased by nearly 300,000. In fact, there is no gainsaying the conclusion that "the

wealthier classes have no difficulty in getting their liquor through interstate commerce, while the more disreputable classes succeed in getting it surreptitiously. Prohibition, therefore, if effective at all, is probably only effective among the respectable middle class where, perhaps, of all it is least needed."

Nevertheless, the Prohibition party continues its campaign and its fruitless efforts to return its candidate to the White House. At no time has it had the remotest chance of achieving the latter distinction. Even in its best year the Prohibition vote for President only amounted to 258,536, while at the last election it had diminished to 207,928. Its programme, however, is as austere as ever; denouncing the "lack of statesmanship" and the "cowardice" of Democrats and Republicans alike for their failure to tackle the problem, and demanding legislation "prohibiting and abolishing the manufacture, importation, transportation, and sale of alcoholic beverages." Even if individual States were to adopt such a heroic policy, the consumer of intoxicants has a safeguard in the Supreme Court and Congress, for it is unthinkable that there shall ever be any obstacle to that interstate commerce which will supply the private person at least with what liquors he may require. The movement, indeed, is chiefly interesting as an illustration of the somewhat mercurial manner in which the American mind will now and then address itself to the solution of social problems, for all the prohibited laws (and they are beyond number) have utterly failed to control the drink traffic, and there is no refuting the assertion that when the trade is made illegal it is still carried on quite openly. The unfortunate result is that all these efforts of the prohibitionists tend to bring legislation as such into disrepute.

Yet it must not be imagined that all native efforts to grapple with social problems belong to the same category. On the contrary, by settlements, by private and public

Political  
Failure of  
Prohibition.

organisation, by high-minded individual exertions, there is at work all over the country a sane force that makes for the righteousness of the community. That force is but another phase of the inexhaustible friendliness which is so characteristic of the American temperament.

## CHAPTER XIII

### PLAY-TIME

HAVE Americans any time for play? Or have they even a desire for recreation? Owing to the universal impression that they are "hustling" from morning to night, that their pursuit of the dollar never ceases, that they are supposed to count every minute lost which does not produce some financial gain, many will perhaps be disposed to answer both questions in the negative. It must be confessed that Americans are themselves largely responsible for this all but universal tradition. They give their votes in the largest number to the men who "get results"; they subscribe without reserve to the doctrine of "the strenuous life"; they are, on their own confession, "money-mad"; the bulk of their legislation is concerned with business affairs, for at all times the law-makers seem to be thinking chiefly of capital and labour; and even education is principally regarded from the standpoint of, "Will it pay?"

Nevertheless, as has been shown in the chapter on "Plays and Players," there are plenty of Americans who find time for the recreation of the theatre. And it may be doubted whether that form of pleasure is more liberally supported in any other country. No doubt it is true that the "show-girl" type of production, of which pulchritude is the chief asset, can always count upon the largest patronage; but the classical drama and even the problem play are by no means neglected. In fact the prosperity of the theatre in its entire scope would be sufficient to refute the idea that Americans are wholly absorbed in business and money-making.

But there are other proofs. In the latest issue of the *World Almanac* nearly a hundred pages are devoted to a

chronicle of the bare records of the games and sports of a single year. That record includes particulars of track and field athletics, archery, gymnastics, court tennis, rowing, polo, ice-yachting, racquets, bowling, lawn-tennis, boxing, wrestling, skating, baseball, trap shooting, rifle shooting, chess, basketball, fencing, football, curling, lacrosse, ski-ing, cricket, golf, racing, bicycling, swimming, yachting, hockey, and angling. And when it is remembered that nearly a hundred pages of small, closely-printed type are necessary to chronicle the bare records of these and other pastimes, it will become obvious that the general conception of the American character needs considerable correction.

**Games Played  
by Americans.**

Doubtless many will be surprised to find cricket included in the above list. For one may travel far and wide in the United States and remain in certain districts year after year without discovering any trace of the great summer game of England. Yet it will not be forgotten that the English cricket season has been enlivened now and then by visits from the Gentlemen of Philadelphia, who have demonstrated that American cricket has produced some first-rate batsmen and bowlers. The game, however, is principally confined to three or four districts. It might have been otherwise if it had attained any considerable development at the time of the sailing of the *Mayflower*, but it is to be feared that the prodigious cargo which was apparently carried on that vessel did not include bats and stumps and balls. Still, one of the associations which foster the game in America is located in New England, although the headquarters of cricket are in the Quaker city of Philadelphia. There are, however, two organisations in the metropolis and its vicinity, the New York and New Jersey Cricket Association and the Metropolitan District Cricket League, which embrace six and nine clubs respectively. But in New York as well as Philadelphia the game is followed more for its own sake than for "gate-money";

**Cricket.**

consequently it is free from that professionalism which is so conspicuous in many other sports. The batting and bowling averages of the metropolitan clubs would do credit to any English county teams, for the batsmen vary from 70.42 to 21.50, while the bowlers can claim such excellent figures as from 11.33 to 5.32. A member of a Pittsburg club can claim the best batting record of the United States by having scored three consecutive centuries in one week, while a member of the Germantown club distinguished himself against the Australian team by catching out ten men in one game. For the average American, however, cricket is "too slow" to become widely popular; that it is played with such zest in Philadelphia is probably regarded as another proof of the lethargy of that city.

Only three of the universities are represented in the Inter-collegiate Cricket League, whereas most of the leading universities are keenly interested in rowing.

**Rowing.** Apart from the 'varsity eight-oar races in which, in 1913, six universities took part, the great rowing event of the year is the race between Harvard and Yale. That contest is the duplicate of England's Oxford and Cambridge race, and, fittingly enough, it is rowed on the Thames near New London. The fixture dates from 1852, when Harvard won over the two-mile course on Lake Winnepiseogee, and up to 1913 each university had placed twenty-three victories to its credit. Some excellent times have been made, but the 18 minutes 47 seconds of Cambridge has never been approached. Nor does the race excite that rivalry among the juvenile population which is so notable a feature of the English contest; it is more purely a university affair, serious enough for the combatants, but for the spectators a delightful river picnic. At various times university crews have entered at Henley, and in 1906, it will be remembered, Harvard unsuccessfully challenged Cambridge on the Putney course; and if these invasions have not always resulted in victory they have been the means of quickening



enthusiasm for rowing at most of the colleges. America, indeed, now has its own Henley on the Schuylkill River ; while regattas are beyond count.

If cricket is a thought "too slow" for the American temperament, it might be imagined that golf, which has been called "the old man's game," would hardly

Golf. commend itself to so restless a people. Quite the contrary, however. Although the "royal

and ancient" pastime was practically unknown so recently as at the opening of the final decade of the last century, it has since "caught on" to a truly surprising extent. It has already been quoted that the business man declines to waste time in the barber's shop because he is in a hurry to get to the links, and although it has been seen that he is still prodigal of his minutes in the barber's shop, there is no questioning the zest with which he pursues the new recreation. The golf joke is now as firmly established in the comic papers as the Kentucky colonel, while advertisers of the most expensive motor-cars in their gorgeous pictures of those vehicles, usually introduce a bag of clubs in the hands of one of the occupants. But, as hinted above, it is not merely the "idle rich" who have fallen victims to the game ; the business man and the upper-middle classes have welcomed it as an inducement to outdoor exercise. So widespread, indeed, is the devotion to the game that, in addition to an amateur championship for women, there are Federal open and amateur championships, while the State and sectional championships make a formidable list. There are also numerous team matches with valuable trophies, and all the leading universities participate in the Inter-collegiate contest. As money is a secondary consideration with the American when his interest is aroused, it follows that countless links of first-rate quality have been laid out in the best style by the most skilful professionals from Great Britain, that the leading Scottish and English professionals have been imported as instructors and green-keepers, and that the club houses are the most sumptuous in the world. Nor should it

be overlooked that American ingenuity is responsible for that rubber-cored golf ball which is now so universally used, and has had so notable an influence on the game. In less than a quarter of a century American golfers have become serious rivals to the finest British players, and already one has captured the British amateur championship.

Another old-world game in which Americans have distinguished themselves is polo. Of course, it is not a game for the masses, but that very fact has wholly preserved it from the taint of professionalism, and has proved to the world that the often-

**Polo.** derided wealthy American can put up as vigorous a fight in hard riding and hitting, and is as clean a sportsman as can be found in any country. It was a millionaire, Harry Payne Whitney, who was the captain and financier of the famous "Big Four," a combination which captured the cup in 1909, and successfully defended it until 1914. The last international match provided an excellent illustration of the interest taken in the game in the United States. The Meadowbrook ground, finely situated on Long Island about a dozen miles from New York, with its standing-room at 50 cts. (2s.) each person, and reserved boxes on the grand stand at \$250 (£50) each, was taxed to its utmost capacity by a crowd of about 50,000, representing a "gate" of some \$200,000 (£40,000). It is a recent and pleasant memory how Mr. Payne volunteered, in the spirit of the true sportsman, to postpone the match owing to an injury to a member of the English team, but it may not be so well known that during each of the games the vast crowd, though naturally anxious for the victory of the American four, was unstinted in its applause of the English players. The New York press, too, was unanimous in its praise of the form displayed by the English victors. On all occasions, indeed, American polo players have ever shown themselves the finest of sportsmen in defeat as well as in victory.

As Long Island is most intimately associated with the

big events of American polo, it is appropriate that the beautiful reaches of Long Island Sound should be the chief arena of the country's other expensive recreation of yachting. Thanks to the well-advertised ventures of successive *Shamrocks*, American superiority in yacht-racing is familiar enough, yet few who have not consulted the table of the contests for the America's Cup have any idea how pronounced that superiority is. It was as far back as 1851 that the *America* captured the trophy given by the Royal Yacht Squadron at Cowes, and from that date till now the Cup has remained in the possession of the New York Yacht Club despite countless efforts to fetch it back to England. Such a fact is an eloquent tribute to the skill in construction and sailing which have marked the history of American yacht-racing. Naturally American ideas have consequently had a marked influence on yacht-building all over the world. But the yachtsmen of the New World are not entirely absorbed in the problem of retaining the America's Cup ; for although the motor-boat is now largely in evidence in American shore waters, there does not appear to be any diminution of interest in sailing. In the early days of summer Long Island Sound is covered with white wings, and as the season advances the boats of the New York Club start off on that cruise round the Cape of Marblehead which gives so much pleasure to the resorts along the Eastern coast. At numerous other points on the long American seaboard, too, there are races and regattas beyond enumeration, most of the competing vessels being remarkable for those picturesque qualities for which American yachts are distinguished.

Turning to games of a more popular nature, it is significant of American willingness to adopt any recreation (no matter what its nationality) which appeals to their temperament that within a year of its invention by Major Wingfield lawn-tennis was being played near Boston. And to-day there is hardly another game which is so popular among actual participants, as

Yacht-  
racing.

Lawn-  
Tennis.





contrasted with spectators who wish to be entertained, all over the Union. It will not be forgotten that the "American service" betrays the land of its origin, or that the famous Davis Cup was given by the American whose name it bears. If the United States has only held that Cup on three occasions as compared with the nine on which it has been captured by British and Australian teams, and if America has not yet produced players of the rank of the Renshaws or Dohertys, it must be remembered that the brothers Sears did invaluable service in making the game known to their countrymen, and were fine exponents of volleying. Apart from the countless thousands who, *virginibus puerisque*, find in lawn-tennis so excellent an opportunity for summer courtship, the national and State and local championships and the intercollegiate contests are a valuable factor in physical culture and innocent pleasure.

But the most popular summer game of America is baseball. It can count its votaries by the hundred thousands in all parts of the Union. To excel as a pitcher or

**Baseball.** catcher is the ambition of every lad ; to watch famous exponents in league matches is the darling occupation of the same lad in middle age or senile years. The leading players are national heroes, commanding more reverence than ex-Presidents or millionaires. When they have finally "struck out," and left the "diamond" for good, they become "stars" of vaudeville or the comic opera. And the money expended on "ball" every season would represent a total not unworthy of the land of huge records.

Baseball has, for one thing, the prime quality of appealing to the patriotic instinct. Those critics who affirm that it is nothing more than a glorified version of the English pastime of rounders are derided for their ignorance ; they are firmly reminded of the existence of one Abner Doubleday, who "invented" the game at Cooperstown in 1839. The dispute will never be settled, even though there is such a strong family

likeness between the two games as makes it unthinkable that baseball is not a plagiarism from rounders. But whatever the origin, it would be folly to deny that the game as played in America is as characteristic of the country as clam-chowder.

Why, its vocabulary alone would stamp its trans-Atlantic character. Even the *Century Dictionary*, which ought to be

Vocabulary of  
Baseball.

an unfailing resource on Americanisms, fails to enlighten us as to the meaning of "bunt," or "fly," or "slide," or "sacrifice-hit," or "two-baggers," and the like. Apart, too, from the weird lingo of the game, with its "fans" and "bleachers" and "short-end men," its demands upon the newspaper reporters have resulted in a style of writing which is more native than any other product of the United States. As an example of how language has been taxed to describe the game, the following account from the *Quincy Herald* of a match between the nines of Quincy and Omaha is a classic: "The glass-armed toy soldiers of this town were fed to the pigs yesterday by the cadaverous Indian grave-robbers from Omaha. The flabby, one-lunged Rubens who represent the Gem City in the reckless rush for the baseball pennant had their shins toasted by the basilisk-eyed cattle-drivers from the West. They stood around with gaping eyeballs, like a hen on a hot nail, and suffered the grizzly yawps of Omaha to run the bases till their necks were long with thirst. Hickey had more errors than Coin's Financial School, and led the rheumatic procession to the morgue. The Quincys were full of straw and scrap-iron. They couldn't hit a brick-wagon with a pick-axe, and ran bases like pall-bearers at a funeral. If three-base hits were growing on the back of every man's neck they couldn't reach 'em with a feather-duster. It looked as if the Amalgamated Union of South American Hoodoos were in session for work in the thirty-third degree. The geezers stood about and whistled for help, and were so weak they couldn't lift a glass of beer if it had been all foam. Everything was yellow, rocky and whangblasted, like a stigtossel full of doggle-gammon.

The game was whiskered and frostbitten. The Omahogs were bad enough, but the Quincy Brown Sox had their fins sewed up until they couldn't hold a crazy quilt unless it was tied around their necks."

In more sedate literature baseball is always cropping up. No publishing season goes by without the announcement of books for the young bearing such titles as "The Baseball Boys of ——" or "The Third Strike." And the poets who have turned verses on the game are legion. No anthology of American verse, for example, would be deemed complete which omitted "Casey at the Bat" or "The Darktown Nine." And the newspaper space devoted to the game is beyond estimation. The cleverest cartoonists and the "snappiest" writers are always reserved for the big matches, while the "cub reporter" who is anxious to "make good" hails a baseball assignment as the opportunity of a lifetime.

There is a quality in the game which accounts for its phenomenal popularity. In the main the American likes excitement in his relaxation. He has a preference for what has been happily called "vicarious" athleticism. The game is speedy, for the average time of a league contest is about two hours; and it is full of thrills from the first pitch to the last base. There is also "money in it." That is, for the players and the club owners. The championship games of 1913 netted gate-receipts to the value of \$325,980, one game alone bringing in the useful sum of \$75,676 (£15,128). Each member of the winning team received \$3,243 (nearly £650) as his share for the five championship matches alone. Such is the universal popularity of the game, too, that it is not uncommon for the President to toss the first ball at the opening match of the season. The ball-grounds are naturally among the finest sport arenas of the world, the noble concrete Stadium of Harvard not excelling many of the great city grounds.

Why Baseball  
is Popular.



## CHAPTER XIV

### DAYS AND SEASONS

NEARLY five years ago *Life* published a suggestive cartoon with the title of "A Few More Applicants for Legal Holidays." On the left of the picture there was a kind of box-office over which was inscribed the admonition, "State Your Claims as Briefly as Possible," and a peep through the window disclosed a venerable clerk busily engaged in recording the applications of a long train of candidates. First in the procession stood Benjamin Franklin, followed by Lief Erickson, Horace Greeley, Sir Walter Raleigh, Artemus Ward, and a great host of other famous Americans who are not yet honoured in the national holiday calendar. The artist, indeed, suggested that the line of applicants was interminable, for in the top corner of his picture a protruding foot indicated that in addition to the sixty who had formed up in the march on the box-office there were countless more to follow.

That cartoon was at once a satire and a prophecy. Taking all the States together, there are already more than forty legal holidays in the Union, apart from those additional off days which are included on the vacation list every fourth year. As many of the heroes in the *Life* cartoon are destined to have their "day" before the country is many years older, it would seem that a hundred legal holidays annually are not beyond possibility. Indeed, Americans are so prone to hero-worship that the day may come when the calendar is full to overflowing. They will not all be national holidays, for American patriotism is inclined to be local; but when every State celebrates its famous sons it should be possible for the indolent, by the simple process of travelling from State to State, to spend the entire year in an orgy of commemoration.

#### A Prodigious Holiday List.

Yet, notwithstanding the already formidable list of off-days, America has no national holiday. In other words,

**No National  
Holiday.**

Congress has no power to prescribe when the lieges shall take their ease. All decisions on such matters come within the category of State rights, a distinction between the central and subordinate governments which accounts for the lack of uniformity in holiday arrangements. This explains the prodigious list of legal holidays, for many of them are restricted to a limited number of States. For example, two of the States still refrain from a formal celebration of New Year's Day ; the anniversary of the Battle of New Orleans is restricted to Louisiana ; only eight States honour Lee's birthday ; Georgia Day is confined to the State of that name ; Lincoln's birthday is a legal holiday in less than half the States ; Patriots' Day is a Maine and Massachusetts festival ; and numerous other examples of purely local celebrations could be cited. This localisation of legal holidays interferes to some extent with interstate commerce, but not so seriously as it would in a smaller country.

That Maine and Massachusetts still hold aloof from the New Year orgies by which that day is celebrated in most of

**New Year  
and Christmas  
Day.**

the other States is probably due to the persistence of the Puritan tradition. In New York it is the most riotous restaurant festival of the whole year. At the "swell" resorts of the Lobster Palace region the tables are booked months ahead, and dining and wining are protracted to unconscionable hours. Wherever, in other cities, the Scottish element is predominant the revelry partakes of the wild scenes associated with the Glasgow Tron, though most Americans have sufficient paganism in their nature not to require such an example. Not even the Puritan States boycott Christmas Day, which is now a legal holiday all over the Union. This universal celebration has developed within the memory of Americans still living, for a New England native can remember when the

great Christian festival passed without notice, when no holiday was proclaimed or presents exchanged. To-day, however, the approach of Christmas is heralded by prodigious displays of presents in all the stores, by an unlimited supply of ever-green wreaths and fancy decorations, and by as copious a supply of appropriate periodical literature as will be found in any country. With one exception, it is the greatest home reunion festival, and even the boarding-houses indulge for once in a reckless menu. This growth in the celebration of Christmas has had a potent effect upon the book trade of the Union, for every publisher makes a specialty of the "holiday books" which at that season are in great demand as presents. A shrewd American believes that the observance of Christmas among his countrymen has been fostered by its appeal to the aesthetic rather than to the religious sense of the people.

If New England has stubbornly refused to follow the example of the rest of the Union in the matter of New Year's Day, the other States have not retaliated by boycotting the peculiarly New England festival of Thanksgiving Day. The origin of that celebration is somewhat complicated, owing to the overlapping of Pilgrim and Puritan history. According to the Puritan theory, the festival dates back to those early days when a dearth of provisions in the Bay colony prompted the authorities to proclaim a solemn fast, which, however, owing to the sudden arrival of a well-laden ship, was turned to a thanksgiving at the last moment. On the other hand, the Pilgrim theory reminds us that the Plymouth settlers held a thanksgiving during the first year of their settlement, urged thereto by the abundance of their harvest and the plentifulness of "wild turkeys." On the whole, and especially as the Pilgrims held their thanksgiving in November, the now national festival of America may be most safely attributed to the grateful celebration of 1621. But it was many years ere the celebration was observed in all the States, only twenty-five participating in the commemoration of 1858. Since

Lincoln, however, proclaimed the day as a legal holiday in 1864, it has become customary for every President to follow his example, which, in turn, is imitated by all the State governors. Consequently Thanksgiving Day is now universally observed, usually on the last Thursday in November, and although the religious nature of its origin is still preserved by the church services which are held in New England, the festival has become the chief family reunion holiday for the whole country. Present-giving is not a pronounced feature of the occasion ; on the other hand, Thanksgiving dinner should see the family circle unbroken around a table of which the inevitable centrepiece is a turkey and cranberry sauce. The illustrated periodicals are wont to whet the modern American's appetite and sense of security by presenting him with dramatic pictures of colonial Thanksgiving repasts, in which the most prominent incidents are the paucity of the meal and the imminence of an attack of wild Indians. In view of the contemporary prosperity of the country, Thanksgiving Day is perhaps the most reasonable of all American celebrations.

But such a statement must not be interpreted as a reflection on the rationality of the "Glorious Fourth." Not many nations can point to a definite date as their birthday, and if the Declaration of Independence was actually adopted on the 2nd of July and not finally voted until the 9th of that month, while the actual signing was protracted over a long period, inasmuch as the document was published to the outer world on the 4th of July, there is ample justification for that day being selected as the anniversary of the severance of the thirteen colonies from the mother-land. It might be thought that such a celebration would come within the scope of Federal legislation, yet Congress has not even yet made it the occasion of a law.

No legislation is needed, however, to impel the American to celebrate the Fourth of July. Until quite recently, indeed, his celebration has erred on the side of fatal excess. So fatal,

as a matter of fact, that it is probably correct to affirm that the United States has lost more lives in celebrating than in achieving independence. The excuse for New York's first riotous commemoration is that it took place at a time of war ; hence the bonfires, the torchlight processions, and the melting down of George III's statue into bullets, were excusable. But it would be difficult to extenuate the rowdyism, the vulgarity, and the reckless disregard of property and life which have come to be associated with the "Glorious Fourth."

To forget an Independence Day celebration is impossible. It resounds in the memory with an intolerable din. No recollection of a battlefield is comparable with its unending racket. Every implement of fiendish noise ever conceived by the diabolical ingenuity of man was pressed into the service

The Din of  
Independence  
Day.

of deafening patriotism—the most raucous horns and trumpets, the most resonant drums, the most ear-piercing rattles, the most explosive revolvers, the most stunning cannon-crackers. Nor were twenty-four hours deemed sufficient for the exercise of those instruments of torture. The pandemonium always began "the night before," which, to peaceful Americans, became as great a horror as the Fourth itself. No district of a city was immune from the uproar. The quiet by-streets as well as the chief highways of traffic, retired avenues as well as the public squares, were alike invaded by the obstreperous patriots. Nor was a thought ever given to the claims of the tired or the sick in home or hospital ; sleep was impossible for the weary and quietude denied the dying. From "the night before" and on all through the Fourth and over into the early hours of the following day that distracting hullabaloo never ceased.

That disgraceful licence was an extreme application of the doctrine of democracy. As a candid police commissioner once expressed it, "That by midnight on any 3rd of July half a million persons are in bed in Boston and a hundred thousand out of doors ; that although the half million include all the

babies, all the sick, all the aged, all the infirm and most of the orderly men and women for whose protection laws are made, and the hundred thousand are robust pleasure-seekers, yet it is a popular delusion that the hundred thousand are 'the people,' and that enjoyment to excess by this minority, unlawful excess often, is of greater moment than the rights of the majority which the laws guarantee."

And then there was the harvest. Not merely in devastating fires, which in one year destroyed property to the value of \$535,435, but in the physical ruin of thousands and the deaths of hundreds. The newspapers of the 5th of July were besprinkled with such headlines as "154 Victims of Independence Day Explosives," "Boy Shoots and Kills his Brother," "Victims of Pistol Shooters," "Girl is Fatally Injured by Bomb," "Five Boys Blown to Fragments by Dynamite," etc., etc. No one was safe anywhere. An aged workman while crossing a street would suddenly fall with a bullet through his head, a three-year-old girl would have her skull fractured while sitting on her father's knee at an open window, or a labourer while resting in a public park would fall a victim to some unknown patriot with a revolver. In 1903 nearly 4,000 persons were seriously injured, while the dead numbered 176 more than the total loss of the army and navy in the war with Spain. So far as statistics go, the totals of that year were a "record," for in addition to the nearly 4,000 injured there were 466 slain outright! Since that year the *Journal of the American Medical Association* has kept a chronicle of the casualties of the "Glorious Fourth," which shows that in ten years the victims have numbered 36,831, of whom 1,326 have been killed. Among the injured hundreds have been afflicted with blindness, other hundreds have lost arms or legs or hands, while the indirect results of this barbarous patriotism through the death or maiming of breadwinners are beyond estimation.

Such a scandal eventually prompted action on the part of more peaceful Americans. The press awoke to the necessity

of a vigorous campaign, which in turn reacted upon the municipal governments, with the result that in 1913 the injured numbered only 1,131 and the fatalities 32. It seems, then, as though the agitation for a " sane Fourth " is approaching success, and that in the near future the nation's birthday will be rationally celebrated by orations, harmless processions, music and games, and official firework displays.

But not even in the palmy days of the " Glorious Fourth " orgies was that blood-stained festival of patriotism sufficient to placate the national fervour of New England. True to the old theory that no quarrels are so bitter as those of the family circle, that district, with its closer affiliations with the " Old Home " than any other region of the Union, out-did all America in patriotic celebrations. The revelry was begun every 17th of March by the commemoration of Evacuation Day, was resumed on the 19th of April under the guise of Patriots' Day, and was continued on the 17th of June for the purpose of perpetuating the Battle of Bunker Hill. Waiving the unique fact that Bunker Hill Day is probably the only example of a defeat being utilised for rejoicing, it is really surprising that the New Englanders did not also add to their calendar other festivals in celebration of the " Boston Massacre " and the " Boston Tea-Party." Even in New England, however, a saner spirit is in the ascendancy, for of late there has been a movement in favour of deleting both Evacuation Day and Bunker Hill Day from the patriotic calendar. This sentiment has been admirably expressed by Edwin D. Mead, who, while approving of Patriot's Day and the Fourth, adds " The devotion of two more days in our precious year to keeping ourselves hot about crazy old George III and British redcoats, is not only a disproportionate emphasis which is ridiculous, but the celebrations, which now in their mere character have largely degenerated into vulgarity and noise, have become positively obnoxious and a hindrance to right feeling." Such celebrations were fostered by the

inflammatory text-books which used to be used in all schools, but now that those elementary annuals of history are being written in a more impartial spirit it is probable that New England will revise her patriotic festivals at no distant date.

If in years gone by Americans have shown themselves destitute of a sense of the relative importance of national history, that defect is being rapidly remedied.

**Mother's Day** Perhaps Mother's Day, with its purpose of  
and  
**Arbor Day.** showing "remembrance of the Mother and

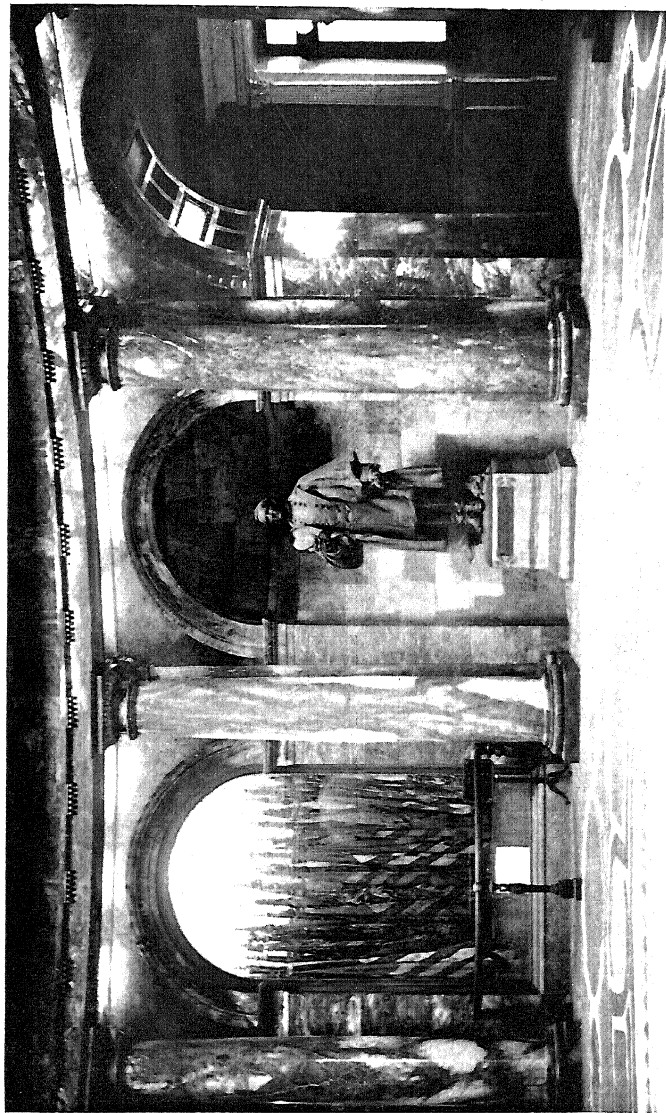
the Father to whom grateful affection is due," is on the one hand a confession of the weakness of family affection, and on the other a dangerous incentive to centre such remembrance in one instead of all the days of the year ; but in view of economic conditions produced through the wastage of the forests the institution of Arbor Day is wholly praiseworthy. The object of that celebration, which is being increasingly recognised by the State governments, was well expounded by the letter addressed to the school children of the country by President Roosevelt. "Arbor Day," he wrote, "which means simply 'Tree Day,' is now observed in every State of our Union—and mainly in the schools. At various times from January to December, but chiefly in this month of April, you give a day or part of a day to special exercises, and perhaps to actual tree planting, in recognition of the importance of trees to us as a nation, and of what they yield in adornment, comfort, and useful products to the communities in which you live. It is well that you should celebrate your Arbor Day thoughtfully, for within your lifetime the nation's need of trees will become serious. We of an older generation can get along with what we have, though with growing hardship ; but in your full manhood and womanhood you will want what nature once so bountifully supplied and man so thoughtlessly destroyed ; and because of that want you will reproach us, not for what we have used, but for what we have wasted. . . . A people without children would face



a hopeless future; a country without trees is almost as hopeless; forests which are so used that they cannot renew themselves will soon vanish, and with them all their benefits. A true forest is not merely a storehouse full of wood, but, as it were, a factory of wood, and at the same time a reservoir of water. When you help to preserve our forests or to plant new ones, you are acting the part of good citizens. The value of forestry deserves, therefore, to be taught in the schools, which aim to make good citizens of you. If your Arbor Day exercises help you to realise what benefits each one of you receives from the forests, and how by your assistance these benefits may continue, they will serve a good end." The most notable characteristic of this letter and the movement it endorses is that it manifests an altruistic spirit which has been sadly lacking in American affairs, but is now, happily, imbuing the leaders of the nation. For all its devotion to practical results, to hard work and great wealth, the American temperament has ever been distinguished for a strain of idealism, which is now taking a concrete form in many ways.

While climatic conditions make it inevitable that Arbor Day shall be a movable festival, nothing save the unfortunate want of uniformity in commemoration dates stands in the way of a simultaneous celebration of Decoration or Memorial Day. That is the All Saints festival of America. Its origin was, of course, due to the Civil War, for even while that terrible conflict was still raging it became a custom in the Southern States for the sorrowing relatives of the fallen soldiers to adorn their heroes' graves with flags and flowers. In 1868 the commander-in-chief of the army issued an order appointing 30th May for the general decoration of the graves of those who had given their lives for their country, coupled with a hope that the ceremony might be "kept up from year to year." That hope has now been realised, for although the various States observe Decoration Day on four different dates—ranging from 26th April to 30th May—there is perfect unanimity in the

Decoration  
Day.



MEMORIAL HALL, STATE HOUSE, BOSTON



manner and spirit of its celebration. All graves are honoured alike :

From the silence of sorrowful hours  
The desolate mourners go,  
Lovingly laden with flowers  
Alike for the friend and the foe :  
Under the sod and the dew,  
Waiting the judgment-day ;  
Under the roses, the Blue,  
Under the lilies, the Gray.

As in the case of Mother's Day, there is a danger lest this formal duty of Decoration Day shall restrict to one day in the year a memory which ought to persist through all the months of the calendar. That some such result has accrued would appear to be indicated by the neglected condition of many American cemeteries. On the other hand, however, some States, and notably Massachusetts, have provided a corrective against forgetfulness. In the State House at Boston there is a noble Memorial Hall, where are the battle flags carried by the Massachusetts Volunteers, and it is pleasant to notice that all visitors to that hall pay it due reverence by uncovering their heads.

In addition to the more than forty public holidays which may be enjoyed here and there throughout the Union, it must

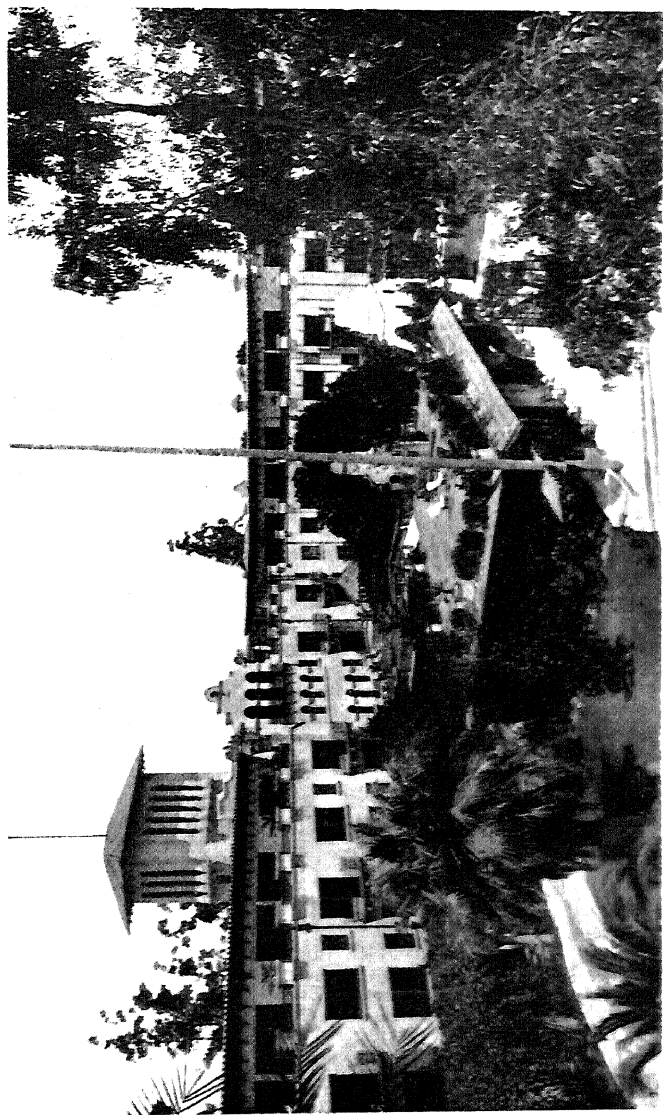
**Extra-Legal  
Holidays.**

not be forgotten that many other days are deleted from the working calendar by certain classes of the community, for in any great city there are thousands of the population who on one excuse or another contrive to secure more off-days than are authorised by the State. America is the land of buttonhole badges, and those badges are the outward and visible sign of membership in one or other of the countless societies and fraternal organisations by which the children of Uncle Sam endeavour to compensate their lack of tradition. As a penetrating but sympathetic critic has remarked, "The American lives morally in the vagueness of space ; he is, as it were, suspended in the air, he has no fixed groove. The levelled society,

without traditions, without a past, in which he lives, does not provide him with one. The only traditional social groove which did exist, and which was supplied by the churches, has been almost worn down by the incessant action of material civilisation and the advance of knowledge. To construct, or wait for the construction of, new, permanent grooves, the American has neither the time nor the inclination. Obeying the national genius, he creates mechanical ones, in the form of associations, as numerous and varied as they are superficial, but all revealing the uneasiness of the American mind assailed by a sort of fear of solitude and, again, by the desire felt by the individual to give himself a special status in the midst of the community at large."

Perhaps something of the tenuity of the emotional life of America may be laid to the charge of the fathers of the Republic. "No title of nobility shall be granted by the United States," declared the framers of the Constitution. "And no person holding any office of profit or trust under them," they added, "shall, without the consent of the Congress, accept of any present, emolument, office, or title of any kind from any king, prince, or foreign state." This helps to explain why so many American women, greatly to the disgust of those parents who are immune from the temptation, are willing enough to wed the titles which the Constitution debars. But it also explains why Congressmen are so proud of being "Honourables," and, above all, why most Americans are so eager for membership in those societies which mark them out from their fellows. Such are such organisations as the "Sons of the Revolution," which is confined to male descendants of those who fought in the Revolution, the "Descendants of the Signers," who must prove their lineal connection with the men who signed the Declaration of Independence, the "Daughters of the Revolution," the "Colonial Dames of America," the "General Society of Mayflower Descendants," and countless other associations which in

Societies as  
a Substitute  
for Titles.



A HOLIDAY HOTEL IN CALIFORNIA



every case are so constituted as to establish caste divisions as rigid as the grades of the peerage. Nor are these the only pathetic illustrations of American attempts to create an artificial emotional tradition; in addition there are innumerable fraternity societies with high-sounding names, the "Tribe of Ben Hur," the "United Ancient Order of Druids," the "Knights of Columbus," etc., etc., which, apart altogether from their insurance benefits, are popular because they tend to supply that colour and ceremony so lacking in American life. All these associations, with their "commanderies" and "chapters" and "temples," have their annual processions and conventions which are, of course, made the excuse for extra-legal holidays without number. Those processions and conventions, however, have their value in providing effects which help to quicken the imaginative life of the country.

If the chapters on the Drama and Play-time, and the foregoing enumeration of public and other holidays, are not sufficient proof that the American is not

**The Passion  
for Vacations.**

wholly a slave to business and dollar-hunting, convincing evidence to that effect is afforded by the national passion for vacations. Natives candidly admit that in June the regular structure of American life is broken up. "Vacation has become a fetish," is the exclamation of one writer. A trip to Europe is, of course, the chief ambition of most Americans, despite the exhortations of patriots to "See America first," but as there are so many millions for the holiday fever to attack, the native resorts do not lack patronage. Of course, the day excursionists contemptuously termed "Boiled-egggers" by hotel managers, because they carry their own food with them, are beyond count; but the proportion of families who insist upon a full-bodied and protracted summer vacation every year is far larger than in any other country. Everybody goes somewhere. "People from the mountains go to the seashore, and *vice versa*. Eastern people rush to the West. Western



people come back Eastward, Southerners come North. It is a national hegira, a flux of population and a craze for change." A mere catalogue of the resorts most in favour would swell to the proportions of a book, especially if an attempt were made to tabulate the attractions as they are set forth by their various champions, but the characteristics of the most popular were tersely described by an unconventional Western girl in the following epitome: "Ashbury Park, too religious; Long Branch, too stuffy; Southampton, too respectable; Lennox, too scattered, too many large country seats; Bar Harbour, too slow, too many Philadelphians; Newport, too snobby; Narragansett Pier, too near Newport, and not 'it'; Atlantic City, 'it,' something doing all the time, always on the jump."

Vacation "folders," in other words, the literature of the holiday resort, and the alluring advertisements of the American railroads, are as native and unique a product as peanuts. "Spend this summer where living is a joy," is the exordium of the Rock Island press agent. "Minds and bodies corroded with the bartering moil, the dust and grime of the city, shed cares and worries like leaves. Faded cheeks find crimson. Jangling nerves find harmony. Days are full of vibrant living and nights bring perfect rest." All this is penned in the interests of Colorado, but every other region has its equally eloquent advocate. And when winter comes the claims of Florida and California are exploited with the same impassioned rhetoric.

But wherever Americans spend their holidays, whether in the exclusive radius of Newport or amid the heterogeneous community at Atlantic City, whether among the recesses of the mountains or along the Maine coast, the vacation hotel has one feature of immutable stability. There is certain to be a piazza, and even more certainly will that piazza have an abnormal proportion of rocking-chairs. The "rocker," indeed, is the permanent element of all American holidays. From

**The American  
'Rocker.'**

post-breakfast-time to the luncheon hour, from after luncheon to dinner-time, from after dinner till bed-time, the "rockers" never cease. To and fro, to and fro, to and fro, heedless of the eternal creaking and squeaking and chafing, the "rocker" falsifies the denial of perpetual motion. Those not to the native manner born are likely to grow distracted by the everlasting fidgeting of the piazza "rocker," yet in its restlessness, its never-ceasing agitation, its dawn to sunset swaying back and forth, it is perhaps an apt symbol of the American temperament. Indeed, if the United States should ever wish to change its national emblem it might consider the appropriateness of a dollar bill *vert* with a "rocker" *Or*.



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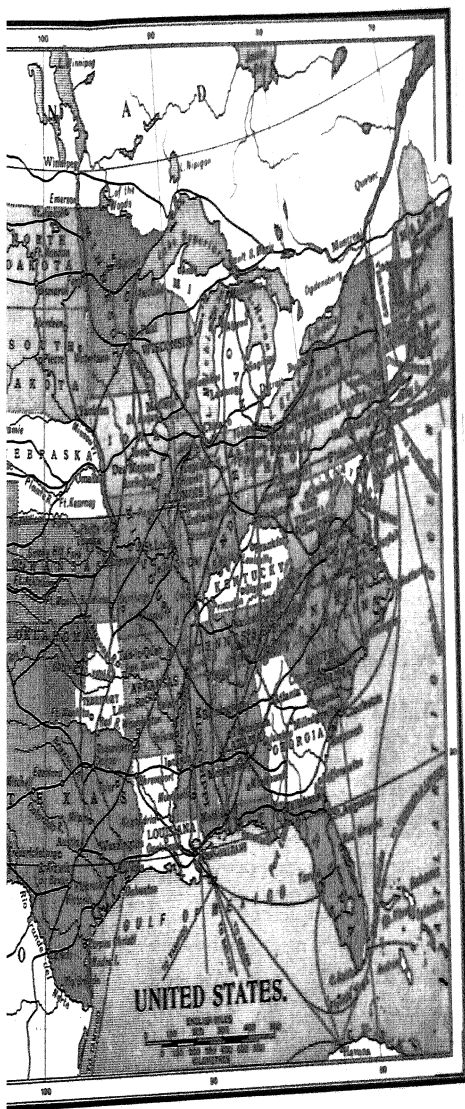
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